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### The World of Music

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CONTENTS FOR NOVEMBER, 1922

Horace Johnson 736

The Welah Elstedfod, "Feet of some of the sound of the South Whise, it is one of the oldest musical relativals of the world, having the sound of the oldest musical relativals of the world, having the sound of the oldest musical relativals of the world, having the sound of the s

Xaver Scharwenka will visit America next year when he will tour in concert and later conduct a master class in Chicago at one of the leading colleges of music.

A Band of 6,000 Places, the largest organization of the class in the world's his class in the world's his constructive of the annual conclive of the one hundred and fifty-six temples of the Mystic Shriners of North America, with is soon to course ln Washington, D. C.

Jaques-Daleroze, originator of the sys-tem of Eurhythmics which bears his name, is reported to be contemplating a visit to America next year. This has been n hiennial report for the last decade.

History of Church Music Services History of Church Music Servare being held in muny American chur In these, specimens of church music, Palestrina to the present day, are luterpr Before ench number a short talk is with the lidea of making the listeners famuith the composers and their works.

W. H. Jude, composer of The Mighty Deep and Bill the Bo'sun, formerly so popu-lar with bass singers, died in London, on the Sth of August, at the age of seventy.

The Eastman Theater, a gift The Eastman Theeter, a gir rum we-feerge Eastman to the indversity of the Sep-ter, we first the second of the Sep-ter and music of the heat type with the work of the University; and through this it is the hope of the donor that these benefits shall be dispersed through the lives of the people of a great city.

The Tentro Italiano del Novito, a new opera house, la to be opened in Rome this autumn. Thus a really musical people will ave their opera la spite of wars and rumors

world of Music Editorial 750 Plano and Harmony La Traviata' Mater Opera. 'La Traviata' Mater Opera. 'La Traviata' Motor Opera. 'La Traviata' Vice Department Charles Educard Maybes 776 Vice Department Charles Educard Maybes 776 Vice Department. 'Robert Brada 750 September 1750 Fifteen Thousand People attended the final Stadlum Concert in New York, with Van Hoogstrasten conducting the Philhar-monic Orchestra. Five hundred were turned Limitations of the Keyboard
Francesco Berger 734
Plano Manners at Recital Mae Alleen Erb 734
Lesson on Chopin's Raindrop Prelude
Clayton Johns 735

The Corneratone of the Salzburg Festival Playhouse was laid in the former imperial park of Helibrunn on August 19. President Helnisch, of the Austrian Republic, made a brief address; the Prince-Archijshop of Salzburg, blessed the stone; while Richard Strauss was among the lead-

The Vienna Philinrmonic Orchestral left Europe for the first time to fill an engagement at Rio de Janeiro, where Brazil is celebrating the Centenary of her independence. The organization consists of one hundred and ten men under the direction of Felix Weingartner.

Marcel Dupre, the eminent French organist, arrived in America on September 27, to begin a recital tour, including most of our States and Canada. A unique feature of his programs will be his improvisations, for which he has a rare gift.

The Mozart Festival, held in Salzburg, The three was a read success, which is the three words of the matter's gentler, belowing the conditions of the matter's gentler, belowing more of the matter's gentler, belowing more of the matter's gentler, belowing the conditions of the matter's gentler, belowing the property of the conditions of t

John Henry Gower, Mus. Doc. aud maternal descendant of Sir Walter Scott, diled in Denver, Colorado, July 30. A native of Rugby, England, he was a remarkable or-ganist and composer. At twelve years of age he was assistant organist at Windsor Castle.

The Municipal Opera Association of St. Louis closed its season of 1922 with a total profit of \$41,873.

Alfredo Caselia, Italian planist and composer, will begin a tour of the United States in January of next year.

Department of Recorded Music

The "Nibelungea Ring," complete and without cuts, and the second of German Opera, which begins there are second of German Opera, which begins there if the particular of the second of t

The "Mikado," with DeWolf Hopper as Ko-Ko, closed the season of summer opera at Baltimore on September 9, before an audience of three thousand.

The Leipsic Signuic has celebrated its eightleth year of publication, as transferred to Berlin by the late August Spanuth.

Mrs. Theodore Thomas' Seventiet Mrs. Theodore Thomas Seventer Birthday was celebrated at Los Angele on September 4, by the National Federatio of Music Clubs, of which she was the founde and is still the Honorary President. Mr Thomas will make the journey across the continent in order to be present.

Joseph Bonnet has recently been decorated by the French Government as a Chevaller of the Legion of Honor. He will return to America in January for nn extended series of organ recitals.

A \$1,000 Prize is offered by Balaban and Kutz, owners of Chicago moving picture thea-ters, for an American Symphony.

Hichard Gener, the Austrian composed to the General Archives have been shoulded in 1805, was burief in relatives moved to the former Grand Ducal Plates at the recently went to care for his grave they Weiner, where they will occup two rooms found a tombstone engraved with a new found a tombstone engraved with a new found a month of the recent to the found of the recent former of the recent former of the recent former of the recent former of the found of the recent former of the recent former

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Souan's Band, in its thirty years of ex-latence, has traveled more than \$60,000 miles. Aside from many tours of the United' States. Canada and Macto, it has free times visited Europe and gone once around the world.

Federal Swiss Song Festival, A Federal Swiss Song event thousand singers of various Swiss choral organizatious—about one-third of all the choral and church singers of Switzerland—was recently held in Lucerne. Verdl's Reguisem was the item of chief importance on the program

Schuhert's 125th Birthday will be the occasion of general Schubert memorial cele-brations throughout the musical world dur-ing the ensuing season.

No "Jazz" in Asheville is the slogan of that enterprising North Carolian mountain that enterprising North Carolian mountain hands (Chh. Leon) 128 of the American Fed-eration of Mancians, mas adopted the follow-ing resolution; "Resolved," that orchestra the control of the control of the control of dark themselves as if they were on a pro-fessional engagement, and refrain from mak-ther music, or making movement complemently, notivenible that would tend to detruct from the dignity of their performances."

The Ukranian National Chorus, with Chor Mile, Oda Shohodskad, (leading soprano of 746 bet (feating soprano and Mar. Nina Kori 746 bet (feating soprano and Mar. Nina Kori 746 bet (feating soprano touring America. 1974) Alexander Koschetz, well known throughout 1775 Russia as composer and conductor, is "a true musician, a singularly gifted leader, 780 and the soul of the whole chorus"

Miguel Fleta, a new tenor, has been the sensation of the Boyal Opera season in Madrid.

A New "Barber of Seville" was produced at Turin, Italy, in October, by a native composer, Leopeldo Cassone. He has had the courage to use the same libretto as was done by Rossini.

Felipe Pedrell, known as "The Wagner of Spain," dled September 1. His chief works are Los Pirincos and La Celestina, of which he was both librettist and composer.

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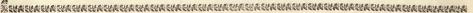
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NOVEMBER, 1922

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VOL. XL. No. 11

#### As Others See Us

It is always pleasant to discover that our attempts to develop in the field of art and the broader life are recognized. The following editorial from a recent number of the Music Standard of London requires no comment. No one realizes more than our own experienced musicians how great is the task ahead of us. Our English contemporary would possibly be astonished to learn of the advance in every musical activity, economic, educational, managerial, industrial, as well as artistic, in enabling Americans to prepare themselves to meet their opportunities. English musical papers for years have been bewailing the neglect of the native-born artist; and the British people will unquestionably understand and appreciate America's attitude in desiring to help her own sons and daughters as well as extending a hospitable welcome to those of other countries who can and will grasp the big spirit of America and add to our artistic capital by broadening our usefulness in the world of art.

"It becomes increasingly obvious that in America the public for music is very large. Opera in the United States flourishes to a degree undreamed of in England, and the new works performed there and the big artists that vast country supports form interesting material of study. If the United States has produced few more than ordinarily interesting composers, it has welcomed practically all the prominent artist-musicians, composers and teachers of the world, and the American musical press is immeasurably in advance of ours. We can in no way afford to newlect the American music public, since it offers us a great field for the exportation of all our musical wares, and we note that the talking machine over there is regarded as a decidedly praiseworthy factor of musical education, although mainl / as a means to an end. A musical nation is built up of many things, and we venture to think a good talking machine record catalogue is not the least of them. A few pessimists hurled abuse at the first motor-cars, and covered themselves with ridicule ever after; it is much the same with the talking machine-it has come to stay, and we must realize this fact by the enormous sales of instruments and records daily. All we ask is for the selection of the best records in schools-only the best is worthy in any matter. and a good talking machine record is a lesson and nothing less."

An unprecedented avalanche of orders piling in upon music supply houses the country over is the wonderful harbinger of musical prosperity received just as we are going to press.

#### Many a Mickle

As all of our ETUDE friends know, it has been our privilege to assist in coming to the aid of a very great musician, who like so many of us, suffered a collision with Fate and found himself after the devastating war, without means and seriously ill. M. Moszkowski's sufferings and privations are being relieved temporarily through the kind thoughts and the kind dollars, francs, marks, reis, pesos and lires of the multitudes who have played his exquisitely beautiful pieces. You are one of the multitude. Your little becomes a part of the whole beautiful tribute which the world has now seen fit to lay at his feet in his time of great distress. So many of us, however, feel the impulse but do not obey it. It is hard to write a letter, make out a check and mail it unless we have some hope of visible response. Why not add to the pleasure of your season by starting it with a little aid to a fellow musician.

Ten little ETUDE readers, pupils of Mrs. Logan H. McLean of Jackson, Mississippi, at one of their class meetings each brought ten cents. That dollar multiplied itself in francs and

every centime was forwarded to Mr. Moszkowski. Here are the names of the girls who contributed: Margaret Whisenhaut, Mary Lee Stone, Olga La Branche, Marianne Nance, Imogen McCollister, Lucile Cullen, Elizabeth Dear, Lena Barringer, Carolina B Gordon

Many a mickle makes a muckle. Hundreds and hundreds of francs could be raised by this method alone, if the teacher would only remember. The right kind of pupils are glad to help in such a worthy cause. If one in a hundred of our population takes a music lesson once a year a ten cent contribution from each would amount to over 100,000 francs.

We still have several cards bearing an authentic autograph of M. Moszkowski and his portrait. We shall be glad to send (as long as they last) one of these cards to anyone making a contribution of one dollar or more. If the cards are insufficient, we shall send the autograph of some other prominent musician. Every penny of the money goes to M. Moskowski.

Despite the fact that the past eight years have been the most trying in the history of the world, music in America has made a greater advance than ever before.

#### Going Up???" "Going Down???"

Which way are you going to-day on life's elevator? Not which way were you going vesterday or will be going to-morrow -but which way are you going to-day? To-day is the determining factor.

Probably the chief cause for retrogression among adult music lovers and adult musicians is contented conceit. With graduation from the music school the average musician goes out satisfied that little can be learned about the subjects he has already studied. He therefore dismisses them in a superior manner and at once commences to go down hill.

We have repeatedly met certain supercilious young men and women who have intimated that they have no particular use for the articles in The ETUDE; at the same time implying that they knew it all. How amusing this would be to older and more learned men like Moszkowski, Scharwenka, Professor Corder, of the Royal Academy of Music of London, or Walter R. Spalding, Professor of Music at Harvard University, and scores of their rank and attainments who have written us of the eagerness with which they read new issues of The Etude and pass them on to their students. The real progressive men leave nothing undone which will place them in contact with the live, useful thought of the hour in their professional work. You are "going up" or "going down" in your art in proportion to the interest you take in the new and vital things that other men and women are finding out and in the measures you take to revive your ambitions by contact with inspiring minds.

Princeton University is now regularly circulating among its Alumni selected current lectures delivered by their best members of the faculty upon subjects about which intelligent college graduates in all lines should know. Old Nassau does not intend that its students' education shall start to die or dry rot with the last gestures of the Valedictorian.

Of course, the busy college graduate and the busy conservatory graduate cannot take time to delve deeply into abstruse cultural problems. Prof. Alfred Einstein admitted that there were probably only a dozen men living who could understand one of his books on the theory of "Relativity." It is possible, however, to make his great purposes known in more or less understandable language and that is what Princeton has done in one of its recently circulated lectures. The Etude aspires to bring a similar service to busy music lovers and busy musicians. It aspires to help you upon your trip upward.

The musicians and music lovers of America, who suscribe for magazines (and practically all musicians are at a disadvantage without a practical musical magazine), are subjected to a tax, born of war needs, deserving serious reconsideration now. You are paying this tax whether you know it or not, because, it affects the cost of all living expenses in all parts of the country. At the same time the tax acts as a kind of brake upon our national progress and prosperity. We refer to the abnormally high postal rates imposed on second-class or magazine postage. It is not necessary to tell any intelligent person, at this time, what the press of America does for public integrity, political and social freedom, and the development of the minds and character of our citizens.

More than this, all business is given a continuous boost through the advertising columns of the best papers. Stop that advertising for one month and millions of prosperous Americans would be looking for jobs and not finding them. Advertising is the oxygen which keeps the fires of the furnace of industry at white heat. If you have ever been among those who are indifferent to the advertising columns, or who have been inclined to look upon advertising columns as an intrusion upon the reading space of your favorite magazine, it is time for you to take the wholesome, sensible aspect and realize that without that very force, there might be no butter on your bread.

Our Government thinks nothing of supporting a navy, an army and many other branches, but it seems to fail to realize that such education and business expansion as can only come through the magazines is one of the very greatest possible national assets. Therefore, postal rates quite out of keeping with those established by other countries are imposed in such a manner that they really constitute a tax.

The magazine publishers are now fighting in Congress, tooth and nail, to have these postal regulations changed so that the cost of magazine shipments may be reduced and the public entitled to the innumerable benefits which must ensue.

Very few Americans are permitted by our Governmental system to have much of a hand in the Government. Even at that we dodge our duty in a shameful manner. Let's all come up to

It is very easy to find the name of your representative in Congress and for just one penny postal, you can send a note which reads:

As one of your constituents, I ask you to interest yourself in the House Bill, H. R. 11965 (sponsored by Congressman M. Clyde Kelly, of Pennsylvania). I believe that a war tax aimed at one of the chief arteries of our national progress, the magazines and newspapers imposing increased postal rates of from 100 to 900 per cent., deserves the immediate reconsideration of Congress.

This is our country and our legislators are selected to make laws to improve living conditions. Nothing you can do to-day could be more useful in behalf of our country than sending the postal suggested. Let Congress see that the music-loving folks are not neglecting their duty and do not want to be side-tracked.

#### The Twin Brother of a Machine

ONCE we knew a compositor who had set up most of the Encyclopedia Britannica.

He could make a linotype machine spell and punctuate. Other than that he was just as much a machine as every screw, every lever, every plate in the Merganthaler.

Indeed, it often seemed as though he did not display quite as much intelligence as his wonderful mechanical twin which he operated forty or more hours a week.

He was worse than ignorant because he seemed to have no desire to learn, no desire to discover those rich fields of information which make life glorious.

We knew another man who had engraved the better part of the pianoforte literature of Beethoven.

He knew nothing but how to make the symbols of mus-

The symbols had no more significance to him than would a cuneiform inscription on an ancient obelisk.

Yet, that man had laboriously stamped out every note, dot and line on a metal plate; and thousands had learned Beethoven through those same editions.

Don't you see that it is possible to go through all the physical and mental processes of passing the symbols of a great masterpiece through your brain, letter by letter, note by note, and yet get nothing from it.

Thousands of pupils play the piano in a similar way.

Thousands wonder why they do not succeed. The proper direction and intensification of your mental powers by the electrification of the will, the pouring of the great life current into your brain so that all that you do is tingling with your vital forces, produce that mental condition which makes study productive.

Don't be a twin brother to a machine if you are looking for

#### Ideals or Bread

Someone has sent us a newspaper clipping telling of the suicide of a musician who, unable to get employment except where he would have to play "jazz" in a cafe, took a revolver and unlocked the door to eternity at the end of seventy-two years. Too bad! Our hearts go out to a man who has reached the mental state where such a course seemed unavoidable.

Principles are the bulwarks of society. We must have certain life standards and we must believe in them from the very depths of our souls. On the other hand, it is very possible to carry such principles to absurd limits. Any man with a sense of humor could have played "jazz" and given a great deal of fun to many light-hearted people. The rational man would have said to himself, "I abominate jazz. Yet these dancing puppets seem to have a splendid time cutting up antics to it. They are like a lot of under-grown kids who have never developed themselves to enjoy anything better. Perhaps sometime they will get out of this musical mire. Meanwhile it is bread and butter to me until I can work myself out. I will not help myself by morose thoughts. On the other hand, if I do this as a bread-winner and still keep to my ideals, I will stand a thousand fold better chance of getting up in the world than if I starve because of my pride. Is it not pride and obstinacy rather than ideals that is keeping me from accepting this work?"

#### Plan Now for a Joyous Christmas Season

"For God so loved the world, that He gave His only begot-

Thus through the greatest gift to man the spirit of giving became the Christmas spirit.

Remember how, when you were a child, you used to count with ecstasy the days before Christmas.

Why not start to-day to restore that Christmas spirit by preparing for your giving and making some provision for it every day now when your Christmas making may be done without the hurry and bluster and rush which takes all the joy away from Christmas. Three or four days before the greatest festival of the year your mind should be free so that you can join with the little folks and the old folks in the giving without the needless worry of securing gifts.

Musical gifts may be procured long in advance and put away until Christmas morning. Nothing seems to go better with Christmas than music.

If you ruin your pre-Christmas season with belated rush and tear and bother, you have lost the child's spirit of joy at Christmas. Plan now for a Joyous Christmas and do something every day toward making the Christmas of 1922 the best you and your friends have ever known.

THOUSANDS make THE ETUDE their Christmas gift. Check up your Christmas list. Someone will surely be delighted with it.

### Getting the Right Start in Piano Playing

By the Noted Virtuoso-Pedagogue

ALEXANDER LAMBERT

### The First of Two Practical Talks From a Renowned Teacher to Parents, Students and Young Teachers

I AM sure that every musician will agree with me when I say that every child should at least begin the study of music. Music is a universal language. But all too often our expression and appreciation of the art, as individuals, is hindered by our not having commenced its study at a pliable age. I speak now, not merely of the piano, but of music in general and its manifold forms of ex-

The tremendous vogue of so-called "popular music" indicates to what extent our national soul craves for a melody. There is no Main Street from coast to coast so mean as not to harbor a piano-rental and phonograph shop. This condition is unique among nations. America's big cities have the finest symphony orchestras in the world, as well as chamber music organizations, choral societies and grand opera companies, some of which make tours throughout the country in response to the public's eager demand.

#### Do Not do Your Child an Injustice

The parents who decide not to have their child take up the study of music at all, sometimes out of misdirected consideration for the child and a desire not to overwork it, often unwittingly do the child a great injustice. Quite apart from the question of cultural development and the esthetic value of music, no other art seems to give quite that degree of soul-satisfying joy. The musical life of the land is rich; the fraternity of people who are interested in music is both large and desirable to enter. And, although my own work is done to-day mostly with professional pianists or those who study it very seriously, I still see much of the amateur pianist who studies merely a little of the piano in order to be in touch intelligently with music and its myriad opportunities for

Even a modicum of talent which will permit simple improvisation or the rendering of operatic scores gives a pleasure to the player and those about him that is unequalled. But, once childhood is past, it is not so easy to take up the beginnings of the study, and one is cheated out of perhaps the richest heritage civilization has given us and made musically dumb by parents who lacked either the foresight or the interest to start and push one through the early, sometimes excruciating, but usually well-renaid days.

The piano is the foundation stone of musical expression. It is often the fountain of the composer, the guide of the singer and the invaluable ally of every other sort of instrumentalist. An ability to play it is the imperative need of all way farers into the realms of harmony. To the musical amateur it is a constant good companion and friend. But I need scarcely dwell on the value of the piano nor the desirability of being able to play it. The prevalence of the instrument speaks for itself. I shall concern myself rather with the general rules that can be laid down for its study.

#### What's the Best Age to Commence?

When should a child begin to study the piano? have been asked this question many thousand times, and to the parent who propounds it my invariable answer is, "If your child is an ordinary child, it should start about the age of nine. If it is an extraordinary child, the age for starting depends entirely on the case. Mozart played in public at the age of five, and, to come down to our own times, such a well-known artist as Josef Hofmann played in public long before nine. But the usual age for usual children to begin is eight or nine.

Of course no parents like to think of their child as being either "usual" or "ordinary." But this is an instance in which they can do so without injury to pride, for, after all, a child may be both highly intelligent, exceedingly beautiful and gifted in many directions, and still be, musically speaking, an "ordinary child" who shows no premature inclination for musical expression.

·Moreover, a child who shows no such bent and who does not start until the age of nine or ten can turn out to be an excellent pianist just the same. But, for the most part, if a child is to manifest unusual and prodigious talent in that direction it starts to do so before the parents have even considered the question of its musical education.



ALEXANDER LAMBERT

[Entrocks Norge.—This Errum is fortunate in scenting the following article from Mr. Lambert. It will be concluded the next issue of Time Errum. 1862. His first instruction came from his father. At the age of ten be was sent, upon the active of Mr. Lambert. 1862. His first instruction came from his father. At the age of ten be was sent, upon the active of Mr. Lambert. 1862. His first instruction of Julius Epstein. Northe west to Urhan in Refin to Mr. Lambert. 1862. His first instruction was to the work of the Mr. Lambert. 1862. He had not been a sent to the made a concert town In Lambert. 1862. He had not been a seasofacted with Friedmann, Shoth, Reisenance and Rosenthal. In Mr. Lambert. 1862. He had not been a seasofacted with Friedmann, Shoth, Reisenance and Green's the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen to the Mr. Lambert. 1862. He had not seen the Mr. Lambert. 1862. He had not s

#### Precocious Children in Music

There are children who cannot be kept away from a piano if there is one about, and who, without any lessons whatever, play tunes of their own conception, as though pre-natally instructed in the art. This is a frequent, though not absolute, sign of talent and is part of the life story of practically every master of the instrument.

In my own case, for instance, musical heredity probably played a prominent part. My uncle was a well known composer in Poland, while my father was a gifted violinist. I played by ear at the age of eight without any instruction. A year later, after a little instruction, while Anton Rubinstein was in Warsaw I played for him and was rewarded with a letter of introduction from him to the famous Vienna Conservatory where I was accepted as

But in cases where heredity seems to play little or no part, parents desirous of having their child develop a love for music which will lead to a desire to create music itself should put music before the child as much as possible and as attractively as possible. The phonograph, music boxes and toy pianos are good incentives, while, best of all, are good concerts of not too heavy a nature. In this country the idea is spreading of giving concerts especially for children. Every year in New York, for instance, the "Young People's Series" is given, at which Walter Damrosch, the conductor, explains to the children the character of the music and where the programs are specially selected to appeal to the mind and ear of the young. To show that parents are seizing this opportunity. I might add that these concerts are invariably crowded to the doors of the large Carnegie Hall with youngsters of all ages.

Above all, the fatal mistake must not be made of giving the child to understand or believe that in taking up the piano it is facing a solemn or fearful duty. It should be prepared to love its work at the keys and treat the thing as a rather delightful game. It is my experience that no child, however talented, likes work. But something which is to be won rather than done will usually receive its keen interest and most assiduous and serious

In the matter of getting started, a good rule is that it should be done as soon as a child's talent and strength warrant. While nine is the usual age, if a child is already the equivalent of that age in strength and development at eight, or even seven, it should start then. This because little hands are forming fast and the sooner they begin to develop the easier, better and quicker the progress

A child's hands have taken definite form by sixteen; and its mind, too, for musical purposes, is not nearly so flexible after that age. The most important years in many ways are the very youngest and hence no time should be lost. A child who has not started by the time it is sixteen will have but scant chance ever to play at all

#### How to Pick a Good Teacher

It is perhaps natural that I should emphasize the matter of getting a good teacher. In my many years of work with advanced pupils I have had to spend an inordinate amount of time and labor in eradicating the effects of faulty and harmful instruction by incompetent teachers who, at the time the pupil started to study, were considered by the parents to be "good enough for a beginner.

There is no such thing as a teacher who fits merely into the category of being "good enough for a beginner. This is usually the classification of the so-called cheap teacher. Against such I warn all parents who are in earnest about their child's musical education. A good foundation is inseparable to lasting progress; and for that reason parents should exert themselves to get the best instruction for their child that they can possibly afford. And, if they see really fine possibilities in the child and expect great things of it, I should say that actually paying more than they could normally afford for a teacher would be a far better investment than getting the variety that is described as "good enough for a beginner." Later on, if the child is genuinely gifted, a teacher of reputation should be engaged.

Now the questions come up, what constitutes a good teacher and how one can know he is a good teacher.

Technically speaking, unless the parents are themselves fairly musical, ordinarily there is no way they can have of knowing whether a teacher is good or not, regardless of what price he may ask. A high price does not necessarily mean that a teacher is good any more than a low one indicates that a teacher is bad. On the contrary, I have found some wretched teachers who charged exceedingly high fees and also some truly skilled pedagogues who, scarcely seeming to know their own worth, set unusually low rates for their services.

#### The Love Force and the Child

But there are certain things that the uninitiated parent can determine for himself. A teacher who does not give an impression that he (or she, for there are many more women teachers than men teachers) loves his work is one to avoid. He will almost inevitably lack the strong spirit of enthusiasm that alone can carry a teacher through to success with a pupil. He must appear to have patience with children and genuinely to love them. The hasty, cranky teacher, easily irritated, does more harm than good, for he alienates the affections of the child and withers its desire to do anything for him.

A teacher who can inspire love in a child can get almost anything from that child. As Director of the New York College of Music, I invariably requested the resignation of new teachers who showed that they had no real affection for their work. A child is marvelously responsive to the love force, but becomes hard, unwilling and even stupid under the influence of its opposite.

A mistake once made, can be readily remedied; but made many times it becomes a habit and then is eliminated only with the greatest difficulty.

#### No Progress Without Enthusiasm

Much has been said everywhere about "temperament." To me, temperament spells enthusiasm. A performing artist, must unquestionably have a great deal of temperament if he is to arouse genuine interest among his hearers. A teacher must have it even more, for it is his mission to infuse enthusiasm into his pupil's work. A teacher, half asleep at his lessons, cannot expect enthusiasm on the part of his pupils. And, without enthusiasm on the part of the pupil nothing can be expected of his work.

Then there is that dangerous though affable type, the "easy going" teacher. When a pupil comes unprepared for a lesson, his instructor says genially: "Well, you can learn that for next time.

He means well, but actually his intended kindness is quite the reverse. I have found discipline to be a necessary ingredient of all study. The acquiring of even the most modest piano technique is no exception to this rule.

A teacher should not be either cruel or hard, but he should certainly be strict in matters of lesson learning and punctuality if anything whatever is to be achieved. Parents should swiftly change a teacher who is obviously letting their child "get away" with little or no work. He is taking their money and giving them absolutely nothing

#### Avoid Cut and Dried Systems, Methods and Courses

Avoid, too, the teacher or school that proclaims the use of a certain "system" of teaching piano. No one method or system can be employed for everyone. The teacher who amounts to anything has a different method for each pupil that comes to him. Each case requires its own special treatment. Personal and particular attention to the pupil's peculiarities and qualifications are exceedingly important. A teacher capable of this analysis and competent to act upon it is the ideal teacher.

> A Second Article by Mr. Lambert entitled "The Most Important Step" will shortly appear in The Etude

#### How to Acquire Technic in Musical Theory

By G. F. Schwartz

STUDENTS of musical instruments, including the voice, expect to find the foundation of their art in the mastery of instrumental technic, and for this purpose they provide themselves with texts in which are to be found scale studies, arpeggios and various other exercises. Theory students-and all instrumental students are of necessity theory students in a greater or less degree-"take harmony," hurry along for a year or two and complete the work. In such cases, to say nothing of the numerous others where there has been very little if any theory study, it frequently happens that the student has (on account of insufficient drill in scales and chords) a pitifully small and inaccurate knowledge of elementary theory. A musical person whose sole ambition is skillful execution may possibly boast of such ignorance, but it is not likely that a musicianly person will do so.

The fault is doubtless, in most cases, not so much due to the indifference of the student as it is a result of there being no definite and effective system of Theory Exercises." To overcome this difficulty, in a measure at least, the following simple and not unattractive plan is offered: Procure from the printer clippings of heavy paper or better, light card board; three different colors are necessary or very desirable.

For Group 1 cut out 30 pieces of the same color about one inch square, mark each of these with a letter representing a key, including all the major and minor keys up to seven sharps and flats. (Capital letters may be used for major keys and small letters for minor keys).

Group 2 will require seven cards of another color; they will be lettered to represent the degrees of the scale, thus: Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone.

Group 3 requires but four cards marked 1, 3, 5, 7, to represent the different members of the usual chords.

Exercise 1-Turn the cards of the Groups 1 and 2 face down, take up one card from each group (the first card. T of group 2 may be omitted) and as quickly as possible name the note indicated: thus (Key) Ab, (degree) Submediant = F; (Key) G#, (degree) Subdominant = C#, and so forth.

on it. It is one of the few skilled professions which may be practiced without passing examinations or obtaining a state diploma or license. I anticipate a reform of this condition in time, when the public generally realizes that charlatans are taking free advantage of this laxity and injuring, thereby, the musical welfare of the community. It is well, almost always, to go to a teacher whose name you have obtained from some prominent amateur or professional musician of your acquaintance.

For subsequent judgment of the teacher chosen parents can learn much by using their eyes and their intelligence. I do not mean for a moment that, once having selected a teacher, he should be constantly doubted. On the contrary, it is well to give him immediate confidence and complete charge of the situation. Every teacher has his own way of teaching and "many roads lead to Rome." But nevertheless a proper survey of his ability does not harm. On the contrary he usually will be glad to answer questions on matters that either parent or pupil are inclined to be puzzled about.

#### Avoid Inattentive Teachers

Inattentive teachers should be promptly left. Some are so unconscientious as to scribble notes and memoranda while their pupil is playing, a thing which is bound to create indifference in the pupil and mitigate against the teacher's really "getting" faults. Others never correct faults for one or more of the following reasons:

1. They don't hear the faults because they don't know 2. They lack interest.

3. They think it's easier to get on with a pupil if the teacher refrains from criticism and lets everything run along peacefully.

Any or all of these incompetencies on the part of a teacher are fatal to progress.

The absence of a reasonable amount of fault finding on the part of a teacher is a more suspicious than favor-

No pupil, however brilliant, fails to make errors. And

it is to correct these errors that a teacher is employed.

Exercise 2-Use only the Capital letters of the Group

1 and let each letter represent a note, not a key. Take

up a card with each hand. Let that in the left hand

represent the lower note of an interval and that in the

right the upper note. As quickly as possible name the

interval indicated by the combination thus: (left hand)

Eb, (right hand) D=major 7th; (right) C\$, (left)

F=diminished 4th. Cards giving non-diatonic com-

binations, as for example G# - Bb, which will now and

then be turned up, must be replaced; determining

whether an interval is diatonic (both notes belonging

to the same scale or key) is in itself a valuable part of

Exercise 3-Is an extension of the preceding, and con-

sists in naming the keys to which the interval turned

up, may belong. This may at first be done in writing

instead of orally. Thus the interval E - Bb may be-

of the triad indicated, being careful to state the chro-

matics where required, thus: (key) F#, (degree) SD = BDF#; (key) B, (degree) LT.=A#C#E.

Exercise 5-Extends the preceding by using Group 3.

turned up so that we may have something as fol-

In this case one card from each of the three groups will

lows, for example: (note) E#, (member) 3, (degree)
Leading-tone—C double-sharp, E natural, G sharp (d#

minor viio), (note) Db. (member) 7, (degree) Domi-

The ingenious student may invent various further

applications or modifications of these exercises. Thus,

for example, two cards may be taken from Group 1

and transitions made from one key to the other at the

keyboard; and also by including not only the secondary

thing, and the time, perhaps from five to ten or fifteen

minutes, will soon bring results that will amply repay

any serious effort that is made by the conscientious

nant EbGBbDb, (Ab major and minor V1).

sevenths but the Chromatic Chords as well. The cost of the equipment need be but little if any-

Exercise 4-Use Group 1 complete and all of Group

proceed as in exercise 1, but name the three letters

long to (major) F and to (minor) D and F.

and cignistures

(e) Fifteen minutes lecture and applied Issson of harmony on blackboard. Every studio should have a blackboard. Pupils take notes and having their own text books are required to prepare their theoretical lesson. These lessons are turned in for grading. I give my advanced pupils private lessons or in very small classes, and they generally help in a Club by giving musical numbers, or by short essays and talks from musical history. Following the harmony lesson, my program is interspersed with available musical numbers, kindergarten songs, and so forth. After this part is rendered, we have our musical history. Each pupil has a history and of course prepares his lesson before the Club meeting. Business concluded we have a social hour, in which I sometimes invite criticism of work and pieces rendered. The whole consumes about two hours or less-time well spent for both teacher and pupil. Every

Now every conscientious teacher knows that these important subjects cannot be taught during the piano lesson in a thirty minute period. If the teacher loves music, has his heart in his profession and wants to progress both for reputation and pupil's account, he will make time for special classes in theory, harmony and musical history so that the pupil can get all that makes an intelligent and thorough student. Because you are not paid extra for these subjects is no reason or excuse for your pupil being neglected. There is a certain amount of harmony accompanying the analysis of each piano lesson, but for instruction I am speaking of the science proper. Have you ever stopped to think that music is very much like literature in comparison? Our lines, spaces and notes are the A. B. C. of music; theory is the art, the pupil the artist; harmony the mathematics; expression the language; history the life, and inspiration the execution. Just as literature could not get on without any of the above named subjects, so it is with music. We could never have music without these factors; one as important as the other. Do not take the pupil's playing time away. They need all of the period for execution. I would say to any teacher beginning the Fall term-inaugurate your Club with your classes and if you have never had a Club you will

#### Anyone can hang out a shingle with "Piano Teacher" Is the Teacher Without a Music Club as Successful as the Teacher With a Music Club?

By Norma Glennie Batson

No! Emphatically not! How any teacher "gets by" or does his or her conscientious duty without a Music Club is beyond reasonable comprehension. This applys especially where the teacher has a range from the kindergarten to or through the seventh and eighth grades. Of course after a pupil is beyond these grades, (doing conservatory work), he or she realizes and assumes the responsibility required to go forward without this extra coaching. A teacher keeps life in the work and the students fully interested if there is a club.

Naturally, we always think of a club as a place of diversion or entertainment. Granted, yet why not make of it a definite two-fold affair-instructive, enlightening and entertaining? A Club promotes good-will, fellowship and case among the pupils, instead of the usual rivalry and antagonism created by not having a Club. Also confidence and self control, important factors in a musician, are given a chance for cultivation by the frequent Club programs.

The writer lives in a town of about 1200 inhabitants. My classes are always large every season-winter or summer-yet always of various grades. I give thirty minute periods, but I cannot find time in that period for my musical history and harmony, so I use my Club for that purpose. A Club should meet every week. Each pupil, at the beginning of the Season, is made to understand that he or she is obligated to come to the Club. I always have my Club meet at my Studio where everything is convenient-charts, blackboards, and so forth. My programs cover the two-fold purpose strictly. The

following is the average program: (All officers are of course members.)

(a) President in charge.

(b) Regular Club routine of business.

(c) Piano solo or duet by a pupil-generally all selections are in keeping with the biography being studied on that day, if any.

(d) Roll call-each pupil is supposed to answer with the name of a composer and giving the names of some of his compositions. There are other answers just as interesting, for instance, names of instruments, scales

Christmas and Spring, we have public recitals. In the meantime, we often have studio recitals for parents and a few select friends

readily realize how much more progress and work will be yours for 1922 and 1923.

### What to Do at Children's Musical Parties

By COLLEEN BROWNE KILNER

Perhaps you were fortunate enough to read the first section of this very practical and helpful article last month. Teachers are constantly "put to it" to find new ideas and interest-making devices for students—particularly those in their early teens or younger. Mothers, club workers, teachers and students all will find this article and its predecessor, "Turning the Practice Hour Into Play," most useful in their work. Each article may be read independently.-Editor's Note.

WHEN I found that the games we were playing at our lessons were helping Sue so much, as her mother quite enthusiastically agreed, I asked, when I heard that daughter was to have a party, if I could not manage the entertainment and teach Sue and her friends other and even more interesting musical games. Readily the mother agreed; for Sue, she said, was learning so much about her music outside of her practice hour at the piano that it was necessary to make that only half as long for her as for other children; also, the peculiar thing was that what she learned she did not easily forget, for she had played the games so many times and done the even more helpful thing of showing others how to play them that she couldn't forget. Besides, brother and dad, who didn't know a thing about music, had learned something and were consequently ever so much more interested in Sue's progress.

THE ETUDE

To the party were invited other little pupils of mine of Sue's age and other little friends of Sue's, who almost all were taking music lessons. So much fun was it that they wanted to have musical-game parties every month so that they could learn to play new games at

I have space to tell of but a few. They were games that every child knows, turned into a musical game,

Drop the Handkerchief

First there was "Drop the Handkerchief," to which we sang the old song:



All joined hands in a circle. Each represented the postage stamp pinned on his back. Only this is the way stamps look in Music Land:



-One Cent Stamp -Two Cent Stamp -Three Cent Stamp -Four Cent Stamp

We were each going to send a letter to our love, but each must post his own. If the lad with the handkerchief had this stamp on his back, and I said: "It takes four cents to send a letter to your love," then he would have to drop the handkerchief behind a little lass with the same kind of music stamp on her back. If he had this kind of stamp on his back he would have had to drop the handkerchief behind the lass with this kind of music stamp on her back ...

If he didn't, then he would have to forfeit the next turn the little girl hehind whom he had wrongly dropped the

to the little girl hehind whom he had wrongly dropped the mandlerchhef.

Amalderchhef.

Amalderc

This game I also told them they could play at home by themselves or with mother or as many folks as they might wish, by drawing a circuit or as many folks as they might wish, by drawing a circuit of a handker-faller, while single part of a handker-faller, while single part of the p

riginia note; (g) a one cent stamp, and then six cents would be the most it would cost to send a letter matter would the her what kind it would cost to send a letter matter would the her what kind of the send in the send i



There is scarcely a child's party which does not have a peanut race. A bowl of peanuts is placed on a chair at one end of the room and an empty bowl on a chair at the other. Each contestant tries to see how many peanuts he can succeed in carrying on a silver table knife from one bowl to the other. He is given three turns. The one who succeeds in getting the most peanuts into the empty bowl wins the prize.

My little players, however, had to imagine that each

peanut was a sharp or flat, whichever I should designate. If she carried three sharps, she had to tell me the name of the scale which had three sharps and the name of each sharp. If she carried four flats, she had to give me the name of the scale and each flat. For the name of the scale correctly given, she was credited with two; for the name of each sharp, one. Whoever had the highest score won the prize,

The result was that not a child went away from that party without being able to sing off at a rapid rate the seven sharps, F#, C#, G#, D#, A#, E#, and B#, and the seven flats, Bb, Eb, Ab, Db, Gb, Cb, and Fb. The latter I told them it was easy to remember by thinking of the word "Bead" and the first letters of three good things to eat-"Gum," "Candy," and "Fruit."

After the Peanut Race, I always found the old-fashioned yet ever popular game of Lotto, reconstructed into a musical game, a good follow-up. The former was an aid in memorizing the seven sharps and seven flats, while the latter was excellent drill in locating them on paper and in perfecting scale practice.

It was the only one of the games we played the afternoon of Sue's party that needed preparation. To the children it proved by far the most entertaining. In fact, they all wanted the exact directions so that they could play it at home, as "it was so much fun." " I know the three scales on my card backwards and forwards and I never could remember them," was the spontaneous and

enthusiastic testimony of one lad. If you should wish to provide the game of Music- Ex. 20 Lotto for your lad or lass, here is a copy of the instructions I mailed each of Sue's guests the following week. The game you can see is easily made and, like the old game of Lotto, is one at which the whole family can gather round the table for an interesting after-supper

#### Directions

1. Cut out 15 cards, size 3 x 51/2 inches, ruled with five lines and four spaces. Each represents one of the fifteen scales, C, G, D, A, E, B, F# and C#.

If the mother is unacquainted with the 15 scales, she ask the teacher or someone who knows to ink in the corn

To illustrate:





The dealer allows the players to select three of these cards each, which they lay on the table in front of them, with printed sides up.
2. Cut out 120 small squares of colored cardboard

paper, each bearing the name of one of the notes necessary in playing the fifteen scales in one octave. These 120 notes are:-

a's	8 bb's	8 F#'s
R h's	7 eb's	7 C#'s
3 c's	бab's	5 G#'s
d's	5 db's	4 D#'s
e's	4 gb's	3 A#'s
3 f's	3 cb's	2 E#'s
3 g's	1 fb's	1 B#'s

After shaking these small squares together in a box. the dealer takes them out one by one, without looking into the box, and calling out the name of each as it is drawn, places it on the table in sight of all the players. The players watch the name of each note drawn, and immediately cover the corresponding note, wherever it can be found on their cards. (These can be covered with small squares of white paper on which the note is written, or with small squares of glass.)

The player who first succeeds in covering all the notes on one card, which represents a scale, calls "Lotto" and wins the game.



Eb scale as it would look when completely covered and the player calls Lotto.

Last of all, that afternoon, we turned the old game of London Bridge into a game of ear-training. After every one had gone under the human bridge made by the upraised hands of two of the children, singing



and the player retained there at the last word "lady" was being led off to the words:



This game proved most interesting to the children as an amusing musical penalty for the little prisoner.

A note was struck on the piano, either by me or the mother. The fair prisoner had to tell which note on the keyboard it was. If she guessed correctly, she went behind one side of the bridge; if she guessed incorrectly, she must go behind the other side of the bridge (As an assistance, Middle C was also generally struck) When all had passed under the bridge, those on the side of the Rights had the privilege of determining what forfeit those on the side of the Wrongs should pay.

The children had fallen into the spirit of the afternoon, heart and soul. Evidence of this was given in the forfelts they demanded, for almost all were of a musical nature. I might also add that once you start the imagination of the child to work, regardless of the subject, it will soon begin

child to work, regardies of the subject, it was son required.

But of those childris flight, assuing as they midst prove,
I have not space to tal. The party, of course, must need
to take the provide the provide the provide the control of the cont

But when practice in reality becomes fun in which mother, playmates and even dad can join, little Sue

eagerly exclaims:
"Mother, I want to practice!"

#### A Scale Guide

#### By Rena I. Carver

MARY LOUISE had just begun to study music. One day she said. "Shall I have to study scales? I hope not because my cousin says they are horrid."

Why do children get this idea? Scales may be made extremely interesting. The great teachers of the past and of the present, with hardly an exception, declare that daily scale practice is indispensable

When the time came to teach Mary Louise the scales I led up to them by introducing half-steps, whole-steps and tetrachords. Then I told her that we were going for a trip through Scale-land and that we would need a

The keys on the pianoforte appear to be of different width. That is, the white key C seems to be much wider than the black keys. As a matter of fact at the back of the keys just in from the "dashboard" the keys are nearly all about the same width; in my piano they were about one half inch wide. Therefore on a piece of light cardboard about seven inches wide and four inches tall, I rule perpendicular lines as indicated, each line being one-half inch from the next adjoining line. Then the numbers were inserted showing which degrees of the scale were whole steps and which were half-steps. Finally on each step I put the harmonic name. Tonic, Supertonic, Mediant, etc.

This card was then placed standing perpendicularly over the keyboard, right back of the black keys. Place it first with I over C. The scale of C will then be apparent. Place I next over B, the scale of B will then be apparent. This makes the finding of the scales extremely easy. If the pupil can look upon it as a map it becomes just that much more interesting.

The minor scales can be studied in the same way. It is a good plan to mark the scale notes by shading or coloring the card as indicated



"Music is fundamental-one of the great sources of life, health, strength and happiness."-LUTHER BURBANK.

### Limitations of the Piano Keyboard

By Francesco Berger

IF we carefully examine the bulk of existing pianoforte music, we cannot fail to perceive that a large portion of it, probably seventy-five per cent., is what it is because of two equally governing conditions, viz.; the peculiar disposition of the white and black keys in the keyboard, and the formation of the human hand. This is more apparent in certain pieces than in others, but even in those least affected by these two determining causes we still detect their influence, and almost wish things had been different.

Could we imagine a keyboard not arranged as is oursa keyboard in which the twelve semitones within each octave were so disposed as to obviate the necessity of reaching north for the black and dipping south for the white keys-and if the human hand were furnished with six fingers instead of only five, what a tremendous opening for additional effects would be created! What an increase of sonority, what development of passages hitherto undreamed-of because impossible, what complete metamorphoses of melody and harmony.

The pianoforte, as we know it to-day, is a very ingeniously constructed instrument, capable of an immense variety of effects which no other instrument can yield. It is also a convenient substitute for the orchestra. If we cannot hear a Henry Wood or a Landon Ronald, we can comfort ourselves with a Busoni or a Lamond. If orchestral effects cannot be reproduced, they can at any rate be imitated. Nevertheless, the piano has its limitations, caused, as stated above, by "the nature of the beast" and the structure of our hand

On an orchestra we can hear a high note on the flute simultaneously with a low one on the double-bass, while the intermediate harmonies are rendered by the strings, the borns, the fagotti, or what not. But it is quite obvious that if the pianist's hands are engaged at the two extremities of the keyboard, he cannot possibly strike keys lying in the center register at the same time, unless he resorts to Mozart's expedient of using his nose for the purpose.

Even the hand of a Liszt or a Chopin was but a human one and as such had human restrictions. And though they could do wonderful things themselves, they were careful not to write down music that only they could perform. They showed some consideration for "the poor devils" who, in subsequent years, had to grapple with their compositions, and therefore eliminated much which they might have included if less charitably disposed. What they have left us may be difficult to play, but, generally speaking, it is not awkward for the hand, and certainly not impossible.

On the other hand, composers could be easily named who have either intentionally or inadvertently disregarded the comfort of the player. Their music is not any the more effective, because of its inconvenience to the hand; if modified but very slightly, without sacrificing anything essential, it would anneal to thousands against whom it

blemish may be fine musicians, but their pieces are not

planistic.

There can be no doubt that in many familiar cases composers have evolved their "subjects" from material posers have evolved their subjects from material dictated by the exigencies of existing conditions. They have adopted theme, or passage, or harmony, because it lay well under the fingers, and because the keyboard lent itself more readily to the object of their choice than to some other. There may have been moments when, not without a pang, they decided to give up a portion of their original conception, as a necessary concession. They acted wisely in conforming to the advice of "cutting one's coat according to one's cloth."

To illustrate my point, consider the first movement in Beethoven's so-called Moonlight Sonata. The harmonies he employs, not new even in his day, was nevertheless of his own selection, necessary for the setting forth of his own idea, or imagination, or inspiration, or whatever you like to call it. But the arpeggio triplets of which the entire movement consists are quite ordinary—their counter part is to be found in Czerny's Exercises. They lie easy for the hand to execute, and the keyboard acts like a hand-rail in assisting from one to another. The same remark applies to the Finale of the same work. The disposition of the keys and the formation of the hand are probably responsible for the figure which the composer selects for conveying his thought.

We trace a like origin in the figure of the Finale in his A Flat (funeral march) Sonata. Only a pianist's hand would have so constructed the recurring groups of four semiquavers. And this becomes doubly noticeable when the left hand enters with its inversion of the identical group. But though this "thusness" obtains so markedly, it is only a Becthoven who could utilize so essentially technical a figure with sufficient mastery to produce a movement of such sustained beauty and interest.

Again, in his Sonata in E Flat (op. 31, No. 3), the initial subject (chord of the added sixth on the subdominant) is a purely pianistic device, and would not have occurred to any other composer than a pianist.

The opening group of notes in Chopin's little D-flat waltz tells the same tale. Only a pianist's familiarity with the peculiarities and possibilities of the D flat tonality and its scale (which, in spite of its formidable signature, is one of the easiest scales to play) would have selected it for this miniature gem. And equally obvious is the case of the left-hand chords that open his Funera, March. The omission of the interval of the Third in both chords, and their reiteration through a number of bars, impart a hollow, sombre, foreboding color which no other combination could produce, and, as an effect, is quite unique in the entire range of pianoforte music But it unquestionably originated in the composer's brain by the formation of the hand in conjunction with the vicinity of now wilfully shuts the door. Composers guilty of this the requisite keys.—From The Monthly Musical Record

#### Piano Manners at the Pupils' Recital

Ry Mae-Aileen Erb

OFTEN the one discordant note at an otherwise suc- -but deep in their hearts, did they not criticise the cessful pupils' recital is the awkward, unpolished stage teacher for failing to coach them in the essentials necesmanners of the performers. The teacher's mind has been probably so engrossed with the perfecting of the numbers on the program that, in anticipating the recital day, he only pictured the pupil as seated at the piano, playing his selection. The thought that the player must face the embarrassment of approaching the instrument, with the eyes of the audience upon her, and that she must leave it at the conclusion of her number, entirely escaped him until too late, when something like the following occurs.

It was an elaborate evening affair held in a beautiful city club room. Palms and flowers were banked on the stage, in the center of which stood the two grand pianos. Occasionally, glimpses could be had of the happy, expectant faces of the little girls in their party frocks and of the boys in their Sunday-go-to-meeting attire, as and for five or six weeks before the recital they should mencement of the program. These same children certainly proved later on, that they were proficient in expe-diting matters. One and all dashed across the platform as if they were engaged in a Marathon race. The pieces commenced before they were fairly seated at the piano, one small boy hanging so perilously on the edge of the piano stool that it was a surprise to all that he managed to retain his equilibrium. Often a player arose simultaneously with the last chord of the composition,

The audience was amused and smiled indulgently, ex-

sary for public appearance?

Children are not wild, unteachable creatures, but are intelligent, reasonable little beings. If properly instructed they would much prefer to act in the "grown-up" way. Explain to them the manners of such famous players as Hofmann, Rachmaninoff or Paderewski. Tell them of the ease and deliberation with which they walk across the stage; how they pause to nod an acknowledgment to the audience before taking their place at the piano; how then they sit and think a certain length of time before commencing to play; and how, at the end of the composition, they wait several seconds before arising to nod a "thank-you" to their listeners before walking calmly

The children will be eager to imitate the great pianists practice doing this at home as well as at their lessons. By the time the important day arrives all self-consciousness will have vanished.

When children have advanced sufficiently to merit a public appearance there is no reason why they could not go a step farther and learn to do it in a professional manner. The many children who act on the stage and on the screen prove that it is not impossible. Train your pupils to pattern after the highest type of players rather than the mediocre; and do not be satisfied until the awkward manners of the novice give way to the poise and Cusing them on the ground that they were "only children" graceful bearing of the movine give way to

### THE ETUDE A Lesson on Chopin's Famous "Raindrop" Prelude, Opus 28, No. 15

A Practical Reduction of Notes to Dollars and Cents

By CLAYTON IOHNS

Professor of Pianoforte Playing at the New England Conservatory

(The Music of this composition will be found in the Music Section)

Of all the Chopin Preludes none hos been so much loved by the musical public as the so-called "Raindrop" prelude which Mr. Johns has taken for a very practical lesson. Any student of the piano will find in this lesson a great many sensible hints which he can try out immediately at the keyboard and which will enable him to play the piece with far more interest and effect.

Mr. Edward Baxter Perry in his well known collection of Descriptive Analyses of Piano Works gives the following excellent account of Chopin's source of inspiration for this beautiful composition.

"One bright, late autumn morning the little party of friends had taken advantage of the weather, and of the fact that Chopin seemed in unusually good health and spirits, to make a long-talked-of excursion to the neighboring village, promising to return before sunset. During their absence a sudden tropical tempest of terrific severity swept the island. The wind blew a hurricane, the rain descended in floods, the streams rose, bridges and roadways were destroyed, and it was only with ex-

THIS is such a practical world, it often comes down to dollars and cents. Let us suppose we come down to a practical study, of a single measure of a little piece of music for the piano and think of it as a dollar divided into four quarters, each quarter of a dollar represents a quarter note, each eighth note represents 121/2 cents, each sixteenth note 61/4 cents, and so on down to near a penny. These values are relative and imaginary and they can be taken, only as an illustration.

Now, instead of a quarter of a dollar, etc., think of the quarter note of a musical measure as a tone. Each tone should have, not only quantity, but also quality; and the tones should be related to each other. The quantity depends upon musical dynamics, and the quality depends upon musical instinct. We get more of anything for a quarter of a dollar than we get for 121/2 cents. So a quarter note of music should have more tone than an eighth note. The relative quantity of lines depends upon the relative value of notes in a phrase. (The first quarter note of a measure should be like a new bright quarter of a dollar, the third quarter note should be like a quarter of a dollar, less shiny than the first; and the second and fourth, rather dulled, comparatively.) The amount of each tone produced by the finger, depends upon the relation of the other tones.

In a measure of four quarter notes, the relative quantitative tone of the four notes is quite different. The first quarter beat of a measure, usually, has more pressure or accent, than the other three. The second quarter heat should have less, the third more than the second, but a little less than the first, while the fourth should have slightly less than the second.

The above proportions are those in the usual measure of 4/4 time; but, like all rules, they are subject to exceptions. When it comes to a four-measure phrase everything is different, particularly when the melodic phrase is more or less like vocal prosody, upon which pronunciation depends. A strictly instrumental phrase is apt to be more regular.

If a quarter note should be divided into two eighth notes, each eighth should have less pressure; and if a dotted quarter is followed by an eighth, the dotted quarter receives much more pressure and the eighth much less. As a rule, the violinist obeys the natural laws of music more readily than the pianist. The violinist draws the tone out, while the pianist has to put it in. The pressure, or the stroke of the finger upon the key of the piano needs no end of muscular training as well as mental control, combined with a musical sense of meter

These observations have only to do with the mechanical part of technic. It is hoped, however, that the musical person will add the musical spirit to the mechanical law, without which no real musical interpretation is

Before going into practical details, let us consider a concrete case of a pupil who didn't appreciate the quantitative value of notes, or tones. This pupil, like many others, gave wrong values in each measure, until she was given an example of the relation of dollars and cents, instead of half, quarter and eighth notes. She

ceeded in reaching the convent about midnight, having spent six hours in traversing the last mile and a half of the distance. They found Chopin in a state bordering on delirium. The physical effect of the storm on his shattered nerves, combined with his own depression and his keen anxiety for them, had combined to work his sensitive and at that time morbid, temperament up to a state of feverish excitement, in which the normal barriers between perception and hallucination had well-nigh vanished. He told them afterward that he had been a prey to a gruesome vision of which this prelude is the musical por-

"He fancied that he lay dead at the bottom of the sea; that near him sat a beautiful siren singing in exquisitely sweet and tender strains, a song of his own life and love and sorrow. But though her voice was soothing in its dreamy pathos, and though he felt oppressed by a crushing languor and fatigue and longed for rest, he could not consciousness, because tormented by the regulor, re-

then immediately began to understand the real value of notes, or tones. She had a certain technical facility but understanding of the different values in a phrase. Her fingers were unruly because her mind was unruly.

As an illustration, let us take Chopin's Prelude No. 15 in Db and study it together, measure by measure, first analyzing the prelude, more or less in detail and numbering the measures. Instead of quoting certain numbered measures from the prelude, let the student be referred to the whole prelude, printed and measured, in this issue of THE ETUDE, page 748.



A FANTASTIC IMPRESSION OF THE D FLAT PRELUDE By the Noted European Artist, Robert Spies

#### A General Analysis of the Prelude

In the first four measures, the tone pressure must depend upon the note value and upon the outline, or the architecture of the phrase. The dotted eighth notes have distinct pressure while the sixteenth notes following the dotted have nearly none. The half notes, on the other hand, should have a double pressure, and the quarter notes of the fourth beat should be partly relaxed, because fourth beats, as a rule, have less pressure than the third. The architecture of the four measures demands a rising outline of increased tone, up to the second beat of measure 3, and increased tone, upon the dotted quarter of the first beat of measure 4, from which it declines, down to the third beat of measure 4. The connecting link, on the fourth beat of measure 4, should be re-

treme difficulty and considerable danger that they suc- lentlessly monotonous fall of great drops upon his heart. As the drops continued increasing steadily in weight ond in importunate demand upon his attention, as if burdened with some great and sad significance which he must recognize, he became aware that they were the tears of his friends on earth whom he had loved and lost. With this knowledge, vivid memory and poignant pain awoke together, and his anguish grew to an overpowering climax of intensity. Then, nature's limit being reached, the force of his tempest of grief finally exhausted itself, and he sank aradually into a state of dull, despairing lethargy, and at last into welcome unconsciousness, the last sound in his ears being the soothing strains of the siren, and his last sensation the now faint and feeble, but still regular falling of his friends' tears upon his heart."

We are pleased to announce that THE ETUDE has in reserve several lessons upon famous musical works which will be published together with the music in future issues.

laxed. The next four measures are like the first four. Beginning with measure 9 the phrase becomes more modulatory, and in measure 10, the eighth notes are more persuasively melodic, needing more pressure. In measure 11, after the third beat, the grace notes should be entirely relaxed. In measure 12, beginning with the second beat, the quarter notes should receive more pressure because they are more persuasive. Measures, from 13-16 are like those of 9, 10 and 11. Those from 16-19 have increasing pressure. The dotted half note on the first beat, measure 19, is still more persuasive, then diminishing through the quarter note on the fourth beat of the same measure, it leads back to the theme at measure 20. With measure 27, the first part of the prelude closes, ending in the dominant. The key then changes, and the middle part is quite different.

#### Middle Part

The repeated note throughout the prelude, whether it he Ah or Ga should be played, sounding like drops, drops dropping into a pool of water, not dropping on to a hard surface. The fingers and wrist should be relaxed, the chords not interfering with the continual dropping. In the left hand, the whole division should be built up architecturally, resembling a series of arches, up and

Measures 40-43 must be treated harmonically in the right hand and in the left hand, thematically. The rest of the middle part should follow the same directions as those of the preceding measures, fingers and wrist relaxed. The second half of measure 60 leads back to the first theme of the prelude, which is practically like it, up to measure 66. The forte entrance, on the fourth beat of measure 66 needs a strong pressure, almost an accent owing to its syncopated character. Measures 67-68 should have a diminishing pressure as far as measure 69 For the six closing measures, 69-74, the whole notes should be well pressed down and the thematic notes well brought out, while the reiterated Ab should gradually diminish to the end.

#### A Special Analysis

We have now got to the real question of the argument, dollars and cents, starting again with the Prelude, and studying it, note by note, with the already numbered

In the first measure, the dotted eighth note is worth about twenty cents, while the following sixteenth is worth about seven cents. The half note on the second beat is worth, let us say, forty cents, forty cents worth of pressure, however, not stroke. The fourth beat of measure 1 is worth fifteen cents, perhaps, and it must be of very good quality, like all pressure beats. In measure 2. heat one is worth sixty cents, more or less, and also should be of excellent quality. Beat four, measure 2, is worth, shall we say, twenty cents, as the market is on the rise and continues to rise up to beat two, measure 3, which is worth more than half a dollar, because it borrowed from beat four of measure 3, beat four being worth twenty cents. Beat one, measure 4 with its do++ed quarter is possibly worth 35 cents. The following eighth worth a little less than 121/2 cents, as beat three is

#### Page 736 NOVEMBER 1922

worth a little less than twenty cents, because the market is falling. The seven eighth notes of beat four of measure 4, are worth six or seven cents apiece, more or less equally divided, and very much relaxed.

The next four measures are like the first four. The first beat of measure 9 is worth about twenty cents and the second beat fifty cents, while beat four is worth about twenty-seven cents because the market rises a little, up to the first eighth of measure 10, and continues to rise up to measure 11 which might be played with less tone than that of measure 10, something like robbing Peter to pay Paul, as often is the case in music. With measure 12 beat two, the borrowing process begins again, each quarter of a dollar demanding a few cents more, until all through the next measures, 13-19 become more insistent, begging more and more until it gets it. Having got it, with measure 20, the theme begins again, more subdued, after its struggle and continues through meas-

Enough has been said about the monetary value of notes: it will now only be necessary to add a few sugges tions concerning the middle and last parts of the Prelude

In the middle part in C# minor, the pulsating tones are worth eight or ten cents each, through seven measures, when the octaves begin; the wrist must be free and relaxed, while the inner thematic tones must be pressed down by the proper fingers and the tones, gradually in creased in value up to ff, which are worth a good deal more than a dollar in a measure. The second division of the middle part may be treated similarly, like the first section of the middle part, the dropping to be continued, while the chords forming the melody should be pressed down with a loose wrist. The monetary value of the tones may be reckoned relatively according to the printed dynamic signs marked in the Prelude.

This fanciful comparison between Chopin's Prelude and dollars and cents, must be taken with a great many grains of salt. If each music measure could be reckoned as a single dollar, divided into four quarters, it would be an easy matter, but since each measure has a relation to every other measure and to the whole movement, the values are all different. Some measures are worth less than a dollar, while some others are worth more. This little prelude is taken only for an illustration and the figures should not be arbitrary. The idea is but a suggestion and it needs much latitude. The pupil mentioned above, received much assistance in her general study from the dollars and cents comparison. Let us hope others may receive the same assistance.

The well-known story about George Sand, Chopin and the Monastery, when the rain was falling on the roof outside and the Monks chanting inside, needs a certain poetic license. Think of it, as has already been said, drops dropping into a pool rather than upon a hard roof, Music should not be too literal, only suggestive. In any case it must have been a steady shower, as shown by the Ab and G#. Fortunately, however, the shower not only gradually slowed up but stopped.

#### Starting at the Cradle

#### By Louis G. Heinze

PARENTS should do some preliminary work before engaging a teacher for the child.

The first step of preparation should be in babyhood when the mother sings her child to sleep. This first pouring melody into the ear of the child creates an early love

Later on the parent should play little tuneful compositions for the child, also pieces in march or dance form to impress time and rhythm. All children enjoy this very

Next to the cultivation of time and rhythm the melodic and harmonic element needs early attention. This can best he done by the singing of easy songs alone and in classes. It is a good idea to tell some story connected with the song.

Later on piano pieces of a simple construction should be played frequently; and the child should be encouraged to nick out times by itself at the niano.

As soon as the nunil realizes that finger exercises are the means to an end, he will notice an improvement in the touch. The fingers become more elastic, the composition will sound better, the improvement will be noticed by the listener and the pupil begins practice with greater interest and enjoyment.

Pupils should not at first play scales from notes. Let them build the scales themselves, which makes them think. Done in this way the scales do not become tiresome. In fact, it gives the pupil considerable satisfaction and pleasure as well; for he will feel that he can do something unassisted.

### Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

### Conducted by HORACE JOHNSON

WITH the approach of winter and the opera and concert season "we" all somehow feel more interest in the new publications of the phonograph companies. "We" house-clean "our" phonographs and play a few of "our" records to see how they sound and finally decide that "our" library is sadly old-fashioned and rather shopworn. Therefore "we" run with mad haste to "our" nearest and most favorite dealer and spend good money for ten inch black plates with red, blue or purple labels.

That "we" may not buy records which the family and "our" friends do not like it is well that "we" know what "our" favorite dealer has to offer. So I am taking it upon myself to tell you about what "we" found and liked.

#### A Messiah Aria

The Brunswick issues on their current list a record of the famous sacred aria, He Shall Feed His Flock, from Handel's Messiah, sung by Elizabeth Lennox, Miss Lennox has never made a better record. Her voice, always true and clear, has registered beautifully, and her diction is excellent. She has caught the connotation of peacefulness and calmness which permeates this marvelous vocal work in perfect manner. I can never forget hearing Mme. Homer sing this aria at a Philharmonic Concert one year; and listening to Miss Lennox's record recalled the memory very vividly. Without hesitation I recommend that you hear this disc; it will fill that niche in your record cabinet which you have been holding for a paramount sacred selection,

On the same Brunswick bulletin there is a Giuseppe Danise reproduction which will greatly interest you Mr. Danise is the baritone of the Metropolitan Opera who gave such superb performances last winter. His record is Zasa, Piccola Zingara (Zaza, Little Gypsy), the renowned aria from the opera Zaza-the rôle which Geraldine Farrar played with such vivacity and charm. Mr. Danise's warm vibrant voice is excellently suited for interpretation of this aria. Accompanied by orchestra, he sings with fire and dash, building up to a smashing climax at the finale. The selection is full of passionate utterances and exciting rhythms, which Mr. Danise has certainly painted in bold flaring colors.

Two more operatic arias of musical worth are published on the bulletins of the Victor and Columbia companies. The first is the aria, Il Sogno (The Dream), rom Manon, sung by Tito Schipa, the tenor of the Chicago Opera. Mr. Schipa, who has been making records for a number of years for the Pathe, is a new acquisition to the Victor's roster. His first record with them appeared a few months ago. Mr. Shina has a voice of unusual beauty. His pianissimo tones have an cerie, floating quality which lends great distinction to his recorded interpretations. This Manon disc abounds with artistry of this sort. From the recitative passage, at the beginning of the selection to the final exquisite head tones at the end of the number, the record is an unsneakably beautiful selection. Vocal students can gain a great deal of benefit in their work by careful aural attention to this disc. I know of only one other phonograph artist who achieves this wondrous head tone quality in his record impressions. This man is Louis Graveure, but he is a baritone while Mr. Schipa is a tenor.

The other noteworthy operatic selection is the record Jeanne Gordon, the contralto, has made of Voce di donna o d'angelo (Voice of Angel or Mortal) from La Gioconda. The Columbia publishes this record. It begins with two or four measures of orchestral prelude which strings play pizzicato. Then Mme. Gordon enters singing with splendid diction and precision, warm full round tones. The aria is full of pathos and an inherent tenderness which Mme. Gordon expresses in most convincing manner. It weaves to a dramatic climax which the contralto mounts easily, and finishes with a skillfully executed cadenza. This disc is one of Jeanne Gordon's finest productions and an important addition to the Columbia catalog

### Full Pay or Half a Mass

Louis Marchand, chiefly known in musical history as the organist whom Bach triumphed over so effectively Dresden, was at one time a favorite of the King of France. The King was disgusted with the very shabby manner in which Marchand treated his wife. In order to punish Marchand the King cut his salary in half and paid half to the unlucky wife. On the following Sunday

1669 and died in poverty in 1732.

at Mass the King was surprised to have the service stop in the middle. Demanding the reason from Marchand the organist replied: "Sir, if my wife gets half my salary, she may play half of the service." The King banished Marchand instantly. Marchand was born in

#### In addition to the excellent Schipa record which I have mentioned, there is one other recent Victor disc which I want you to hear. This is the 'cello reproduction Hans Kindler has made of Reverie with orchestral accompaniment. The balance of the record is unusually

fine; the orchestra is never predominant, although flute sages are accented in one or two places to give color to the reading. Mr. Kindler is a master technician, and this record is a splendid example of his skill and artistry He plays with well-rounded phrasing and careful shading; every tone he offers has registered with true color. For a 'cello record the selection is well worth your

Kerekjarto, the young Hungarian violinist, offers Scenes de la Czardas, a Hungarian violin selection on this month's Columbia list. The composition is a potpourri of several of the Hungarian folk songs, and Mr. Kerekjarto has interpreted them with all the fire and intensity which we associate with the native music of that country. The selection opens with a lento theme smooth and even flowing, which suddenly shifts to a rapid scherzo movement, crowded with quick and difficadenzas which Mr. Kerekjarto accomplishes with deft fingers. If you like the Liszt Rhapsodies or the Brahms Hungarian Dances you will be enthusiastic about this record.

A new Edison piano record-indeed, one of the first records Olga Steeb, the young American pianist has made-is a wonderful achievement. She has reproduced with extraordinary clarity two short familiar selections, The first is Rigaudon of MacDowell, a sprightly elfinlike composition which abounds in staccato runs and quaint little passages. The second selection is Kreisler's Schon Rosmarin, a whimsical, jaunty little tune full of sunshine and happiness. Both pieces are in much the same vein of emotion and make a mighty attractive double number. Miss Steeb plays them incomparably. Her phrasing and staccato tone is the finest I have ever heard and secures for her all admiration and greatest praise. Piano students should hear this re-creation immediately. Miss Steeb's performance will be a revela-

#### Old-Fashioned Songs

An Edison record which will give pleasure to many, many people is an orchestral quartet arrangement o Stephen Foster's Massa's In the Cold, Cold Ground. The instruments used are a violin, violoncello, flute and harp. This combine gives a great variety of tonal color and they have interpreted the famous old darkey song in a way that will bring tears to your eyes. The violin first carries the air and then later the 'cello plays the melody with a warm resonant tone. On the reverse side of this disc the same organization, Losey's Instrumental Quartet, plays Forgotten. I would suggest that you get this record for your parents. They will particularly appre-

There is one other disc which your mother and father will enjoy. That is the quartet arrangement of The Old Oaken Bucket, which the Actuelle issues, sung by the Peerless Male Quartet. Their voices have registered with clarity and the diction, shading, and the precision with which the four men sing cause this record to be one of the outstanding features of the October Actuelle Bulletin. The tenor of the quartet I am sure is Henry Burr, though I have naught save my own ears to tell me. The quality of his voice is unmistakable, however.

On the same list, Rudolph Ganz, the pianist and the conductor of the St. Louis Symphony Orchestra, offers a fine pianistic reproduction of Rubinstein's Melody in F Though this selection is one of the most commonly in terpreted of any of the simpler classics, under Mr. Ganz's fingers, it regains all its inherent charm and appeal. For a needle cut piano record this disc has splendid tone There are no blasts or holes, and all arpeggios and cadenzas are perfect in resonance, which credit is due the Actuelle for the merit of this record.

### The Recorder

Again The Etude Presents the Observations of The Recorder, Whose Monthly Word Pictures of Interesting Musical Contemporaries Last Spring Brought Numerous Requests for their Continuance

"What has been the greatest obstacle you have had to overcome at your recitals?" was the question that the Recorder asked of the famous organist, Edwin H. Lemare, now Municipal Organist of the City of Portland. Maine.

THE ETUDE

Lemare smiled and said, "Without question, mosquito

He then displayed a hand swollen half as large again as its natural size and asked, "How in the world is a fellow to play with a hand like that? It seems that the American mosquito has a great fondness for the good roast beef of old England; and honestly I would almost as lief be bitten by a lion as by a mosquito. The bite is extremely poisonous to me. Once I was bitten on the foot and actually had to give up a recital because of it."

Lemare, who is generally regarded as a kind of successor to the brilliant W. E. Best-minus the latter's famous taciturnity but, with even additional technical and interpretative genius, has played most of the great organs of the world. He has spent years in America in important positions and is enjoying greatly the atmosphere of the Maine music centre. Organists look upon him not only as one of the great masters of the instrument of the day but as one of the leading composers and arrangers. His list of published works is very large. It is a real treat to hear his arrangements of such a simple theme as "Old Folks at Home." It takes on the character of a lovely Idylle.

Lemare's improvisations are famous. Indeed his fecundity is so great that for years he has been recording privately by means of a phonograph, for his own purposes, the different musical inspirations that come to him while at the keyboard and then writing them down later from the record. This is certainly a new way of composing. In this manner however he has been able to get many charming things which are clearly inspired in character. Most of the improvisations of the average performer have only a very transient musical value. They are forgotten and deserve to be forgotten almost as soon as they are written. Lemare on the other hand has found that many of his best thoughts have come to him while seated at the keyboard rather than while seated at the writing table.

His method of making the records is unique. It is rarely feasible, except with an organ constructed for the purpose, to get pipe organ records that "mean anything." The big pipe organ is distributed over a great area and it is hard to get the sounds to register upon a record. For this purpose Lemare used the old fashioned cylindrical record and a real organ of the melodeon type but of a very much higher and different grade than the average American organ. In fact his Victor Mustel

Instrument, made in France years ago, cost \$2000, and has very much of the character of the Pipe Organ, when heard in a small room. This organ Lemare transports from place place with him and plays upon it with great delight to himself and to his friends.

The personalities of several of the writer-folk who contribute to THE ETUDE are often as significant as those about whom they have been writing. Of course many of The ETUDE contributors are famous musicians-pianists and composers-but some of the men who have given over their time almost exclusively to writing have reputations quite apart from the musical world. Such a personality is Henry T. Finck, known to musicians as one of the foremost living music critics. His published books number nearly a score and some of them are among the best known books in music. The remarkable thing, however, is that his book which sells the best is not a musical book at all, but one devoted to gardening. Luther Burbank, who has watched Finck's garden research work for years, says that Gardening with Brains, is the best book of its kind ever written upon Gardening. Then there is a book on Food and Flavor and another on Primitive Love and another on Finck's graduation from Harvard). In between are all sorts of books upon music including biographies of Wagner, Grieg, MacDowell, Massenet, which rank among the foremost works in their respective classes.

Naturally one expects much from such a versatile writer, musician, philosopher and naturalist. At his summer home in the north of Maine he tries to banish all thoughts of Carnegie Hall, The Metropolitan Opera House, or the great world of music. There he becomes a farmer, a naturalist in the real sense. Within sight of the Presidential Range of the White Mountains where frost is often known in August, his gardens are a real

Who ever saw such glorious poppies, such wonderful green peas, such big eyed pansies, such tender, succulent vegetables of all sorts? For years he has been seeking to develop each variety, aided and abetted by his wife and her sister and his nephew. At six every morning he is out working with hoe or hose with a naturalist's interest that won him the friendship of men like John Muir and John Burroughs. At the age of sixty-eight he looks like a man of certainly not more than fifty-five. The Recorder attempted to climb Mount Locke with Mr Finck. The ascent and descent took the better part of a day; but Finck made the top accompanied by the writer who was in a very much exhausted condition, despite the fact that the Recorder was over twenty years younger. But what was Mount Locke to Finck who had tackled the Matterhorn, Mount Hood and other lofty

Daily walks with Mr. Finck are like a perambulating University Course. His experience and his knowledge extends in so many different directions that he becomes an inexhaustible font of delightful conversation. On his visits to Europe, Japan, Africa and our own great West he has seen the unusual and interesting things through discriminating eyes. His acquaintance with remarkable people in many different walks of life has been far-reaching; and his charming wife and family have enabled him to cultivate these acquaintances along ideal lines. He was one of the first to identify the great genius of Paderewski and the famous Polish pianist-statesman never forgot this.

Once, when the Fincks were being entertained at the home of Paderewski in Morges, Switzerland, the pianist never got over playing little practical jokes upon them. One morning, however, Paderewski was away from home and Finck discovered two English ladies inspecting the beauty of Paderewski's gardens. Immediately he was seized with the idea of playing a joke upon the reputa-

Love and Personal Beauty (written just after Mr. tion of Paderewski. He sat at the piano and commenced to play. The ladies stopped delighted-they were hearing the famous virtuoso without even paying the price of admission. However as Finck played he put in several very conspicuous mistakes. He was so seated that he could see the ladies but they could not see him. They looked horrified at the mistakes and after a time left in disgust-thinking perhaps that Paderewski at St James Hall might be all very well, but Paderewski in his own home was very human.

While at Harvard, Finck knew Longfellow, Holmes, Lowell. Howell and other famous men and frequently saw them. Indeed, he was a regular guest at the home of Henry Wadsworth Longfellow. Once Longfellow asked Finck to bring his 'cello and play to him after tea on Sunday Evening. Admiring the 'cello, the poet asked, "It's an Amati, is it not?"

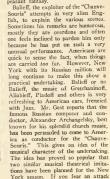
The 'cello was a very small one of the Amati type and Finck was very proud of it. He was forced to confess that it was not an Amati but said in extenuation, "But, Mr. Longfellow, it is really very old. It must be at least a hundred and fifty years old."

"It's very small for such a great age, isn't it?" laughed the poet.

During the last year New York has acquired a new theatrical fad, thanks to the initiative of that very active manager, Morris Gest, of the firm of Comstock and Gest. It is interesting to musicians because the music introduced embraces many novelties and is, for the most part, taken from the works of the greatest Slavic comosers. Under the old name of "Chauve-Souris," New York is becoming acquainted with what purports to be Russian vaudeville, but which is really an eccentric entertainment along modernistic lines devised by Nikita Balieff, for his theatre in Moscow called The Bat (Chauve-Souris), By way of London and Paris this very unusual entertainment came to New York City where it immediately became enormously successful. Indeed, it was transported to the roof of the beautiful Century Theatre (the former New Theatre) where the orchestra seats sell at \$5, when you can get them,

The atmosphere of the "Chauve-Souris" is Russian to the Vodkænnth degree. The whole theatre is redecorated in Russian style. Most of the scenes are little skits of Russian peasants and home life. Never have the moujik and moujikes been brought to America as in this very clever show. Now and then the program is broken with suggestions of a purely fanciful character-like the Clown, who dances pathetically into the sympathies of the audience to the music of Chopin, or the "King Orders the Drums to be Beaten," in which an old French

folk song is given a tragic dramaturgic representation rising to very great heights of artistic achievement. Music students who seek to add a Russian flavor to their playing can do no better than to visit this genuine Russian peasant fantasy.



of Mainstreetitis, by all means see



A VERY BIG ORGANIST AT A VERY SMALL ORGAN EDWIN H. LEMARE Municipal Organist of Portland, Maine

the "Chauve-Souris" when it comes your way. You may not like it, but it will stir you up with its gorgeous color, its high artistic values and its alien aroma, and you can do it without going to Moscow to endure the stench of the corpse of the Russian Government about which Eleanor Frances Eagan has written so forcefully in the Saturday Evening Post. The Recorder, with Mrs. Recorder, had a very entertaining evening at the "Chanve-Souris." It transported one to the edge of the Steppes, invoked a delightful spirit of peasant merriment and all without the risk of Bolsheviki filth, disease and disaster. The "Chauve-Souris" shows us the kind of Russia we like to think about and want to dream about, Americans are friends of Russia and are glad to welcome

#### The Metamorphosis of Charles

#### By Nelt V. Mellichamp

Has utter despair ever seized upon you after a weary lesson period with a tired-looking little boy, whose listless gaze was more frequently directed to the open window than upon his music, and who, only by dint of much urging has succeeded in covering a portion of the assignment for the day?

Such was my recent experience with a child, who, I had reason to believe was musical. I had used the same care in studying the child's needs and temperament as had proved successful with others during seven years. but with practically no results. So, in sheer desperation, when my friend Charles arrived for his next lesson a surprise awaited him.

Remembering with what apparent pleasure he had ioined in the church music, I engaged him in conversation concerning hymns, and asked if he would like to learn to play hymns and possibly some day become a celebrated organist in a cathedral. At once he was interested. So I took down a large hymnal and suggested that we start with his favorite Onward Christian Soldiers. First Charles played the melody, and I the left hand accompaniment, and then we exchanged places. As his playing improved I dared to use the damper pedal, endeavoring to retain, throughout, the splendid marching rhythm of that fine old hymn. The hour flew by and my small soldier trudged happily homeward, armed with his big blue hymnal, having promised to read another simple

This was only a beginning. As time passed, we introduced other similar work, and other simple materials, some of which I allowed Charles to use for recital purposes. All the while our idea of pipe organs and beautiful harmony, of church music and stirring hymns prevailed. Besides the awakened interest of the child is the understanding and cooperation received from his mother. It pleases the little boy mightily to play a hymn smoothly and correctly so that his mother may sing it with him. In time, all necessary scales and exercises may be introduced, without destroying his enthusiasm, or diminishing his interest, if they will be used as a means towards an

#### A Little Secret of Teaching Success

#### By W. Francis Gates

"GREAT Teachers are made by Great Pupils,"-a bromidic remark, you say. Certainly,—but it is the greatest secret of real teaching success. The teacher's first business tack should be along the line of getting enough pupils and the next should be that of getting enough so that it is possible to sift out the best pupils.

The high-class jeweler must have fine materials to work with. If he has only paste and baser metals he never can become a Tiffany. In the case of the teacher, he has the prospect of having inferior talents and superior talents come to him. When he has worked hard enough so that he can sift the material in his classes instead of taking every pupil that comes the teacher is on the road to success and not before.

Three or four capable pupils plus hard, efficient work have "made" many a teacher. The best advertisements are fine pupils. Students flocked to Leschetizky, Marchesi, Sbriglia, Rheinberger and similar teachers not because they were remarkable musicians but because they produced "artist" pupils. Sift, sift, sift. That is the secret.

Just as Stradivarius chose the woods for his immortal violins by discarding innumerable pieces before he came to just the right material, so the teacher must build up his patronage until he can afford to discard poor pupils. and keep the good ones. Don't worry about the poor pupils, there will always be plenty of other teachers glad

### Then and Now

ERNEST R. KROEGER

Part of a Series of genial retrospects by well-known musicians. Several others will appear later from time to time



THE ETUDE

the year in which I definitely went into the music pro-fession. Having been employed by a large business firm for about eight years previously, it was necessary for me to consider carefully all the details regarding piano playing and piano teaching, in which I decided to specialize. The period was that of the so-called "mixed con-A program had to contain a piano duet with which to begin. Various solos: soprano, alto, flute, the bass often sang Nancy Lee, or Rocked in the Cradle of the Deep; the violinist played Ernst's Elegie, baritone, piano, and violin, had to be included. There were also "recitations," monologues, and other features. The class of music was not particularly elevating. Millard's Waiting was a favorite selection with sopranos; and the pianist chose de Kontski's Awakening of the Lion as, a tour de force. Occasionally a "mixed quartet" sang Come Where My Love Lies Dreaming. Such programs had a tremendous vogue. The class of piano pieces taught by instructors of standing was not on the whole of a high character. Leybach's Fifth Nocturne, Wollenhaupt's Last Smile, Ketterer's Valse Brillante, Thalberg's Variations on Home Sweet Home, Kowalski's

Salut à Pesth were great favorites. Even the Maiden's

placed the works of the great masters on my programs.

MR. KROEGER AT TWENTY-FIVE

The year in which the first photograph was taken was memory during that period, mainly by the foremost composers of piano music. Many numbers were played at these recitals for the first time in St. Louis. Usually an explanation of each composition was given before performance, in order that the audience would become better acquainted with the characteristics of the various selections, and with the composers and their styles. Lecture recitals, including such subjects as The Emotional and the Picturesque in Music, Composers of Different Nations, A Musical Day in Nature, The Classic Modern and Romantic Schools, Small Forms in Music, Music as a Science and as an Art, were given Then I gave Lecture Recitals on all the Wagner Music Dramas. I am confident that all of these had their effect in raising the standard of musical appreciation in St, Louis. In teaching also it was my constant aim to educate the taste of pupils, as well as to develop their fingers and their intelligence. Many came from small towns with but a limited knowledge of the classics. I made it my business to train them so that when they concluded their studies under my direction, they were fairly well acquainted with a goodly number of standard works. Also, I feel certain that when they returned home, they did what they could to carry cut my sug-

Prayer and Silvery Waves were occasionally heard. As strongly as possible, I determined to stand for a better If I have had some influence in the cause of music in class of music. In nearly all my public appearances I the Middle West, it has been largely in doing what I could towards standing for the best in the lines of actual For twenty-five years I gave a series of recitals, usually playing and teaching, and in supporting musical organiin Lent, and played over eight hundred compositions by zations which had noble ideals

#### Routine for the Practical Teacher

#### Mrs. Lawrence A Averill

music teacher, if she is to make the most of the lesson hour Even before the punils begin to arrive she should have her work for the day outlined and a definite plan as to just what she wishes them to accomplish,

The work to be done by the pupil in preparing the Icsson last assigned should have been so well outlined that it will be unnecessary to waste time in trying to discover what is to be done, after she has come to her present work. As a usual thing get the exercises out of the way first, before the pupil has begun to get tired and to lose interest. At each lesson at least one scale should be played that they may be kept clear in the mind. Sometimes a review study may be replaced by a duet with the teacher, for sake of variety. After the "piece" spend some time on memory work and try to create in the mind of the pupil the feeling that this is to be one of the most important and interesting features of the

Ordinarily it is better not to make frequent breaks in the pupil's playing by stopping for frequent corrections of faults. This habit is apt to spoil the student's confidence in her ability. If any part of the lesson has been played poorly, it should be reviewed. But, if a study or piece becomes tiresome by too long study it should be discontinued for a time and then taken up for further study when it will have fresh interest and be more easily

#### Review Exercises

New studies and pieces always should be played over for the pupil and then with her. In this way the pupil gets the right start and idea for practice. The lesson ssigned should never be too long, lest some part of it be slighted. Neither should it be so short as to allow the pupil to feel it is unworthy of continued and careful

Variety in the lesson encourages practice. Two or three exercises, a scale, a part of a piece and a tune to mem-

System in her work is one of the essentials of the orize, is about right for the beginner. Of course this will be increased for more advanced students.

A short time, perhaps once a month, devoted to the study of the history of music, is well spent. Composers should be more than names to the pupil. Nothing is more fascinating to children than the stories of the lives of great men; and music is more interesting and better understood when the student knows something of the composer, his personality and the circumstances under which the piece was written.

#### Play Often for the Pupil

Playing frequently for the pupil both gives her a resting spell and inspires her to try to play well "like the teacher." In the case of students of the violin, playing with them helps them to know if they are playing in tune

Interest of the pupil makes easy work for the teacher. In every way, try to arouse interest in lessons given. It is much better that a pupil should learn some pieces, according to his progress, than that years should be devoted to only dry exercises. Play in the school is becoming recognized as an important factor. Play in music is pieces. It were better that the pupil should play even the popular music of the day than that he should not touch the piano at all. Memorizing exercises is an almost impossible task for the beginner; but with what eagerness "America" or "The Star Spangled Banner will be learned to be played without notes.

Many never have the chance to hear really good music Talking machines partially fill this need, though they often fail to illustrate the technic and finer points of the music. If possible, the student should hear at least one really good concert each year. An occasional recital by the teacher will help to fill this need and acquaint the

pupils with some of the better music beyond their ability. After all, the love of music and a deep heart interest in the pupils and their advancement are the best equip-

### Glimpses of Present Day Piano Study

An Interview Secured Expressly for The Etude with

#### By HARRIETTE BROWER

[EDITOR'S NOTE.—Myra Hess, the well-known English planist, who made her first tour of America last season, has been a great favorite in London for some years. She is a pupil of the well-known English teacher, Tobias Matthay, with whom she has studied since her thirteenth year. Her appearances in America, in recital and with leading symphony orchestras, were occasions for marked enthusiasm.]

#### Form and Shape

THE ETUDE

"WHEN I take up a new work, I try to see it from all sides. By this I mean that I study out the harmony, the chord and key progressions, the technical requirements, then the meaning and necessary interpretation. Some players go about the work in quite a different way. They may take up first the technical side and make an exhaustive study of that, or perhaps they work a great deal each hand alone, learning each one straight through. The fact is, different pieces ought to be treated differently, each in its own way. In a composition where technical problems predominate, one must of necessity give more attention to that.

"How does one arrive at the understanding of Form and Shape. Through analyzing the composition, finding the phrases and half phrases, and keeping those patterns intact, that is to say, not breaking them up. The phrase is the basis of musical meaning and content, the backbone, as it were, of music itself. Very much has been written about musical form, but very little about its shape, which is just as important. To understand and explain the shape, we must go back to the phrase, and preserve its melodic line.

#### Balance and Proportion

"In regard to balance I would say that, to attain an understanding of correct balance in a composition, we should first learn what phrases are more important than others. These are to be brought forward into higher relief, while the less important ones drop back into the shadow. A correct comprehension of the phrase and its meaning, enables the player to balance all parts artistically. Then there is the balance of tonal values and dynamics, which is an equally fascinating study

"Again, one of the most important points in the interpretation of a piece is the idea of Proportion, which really means a just balance of all parts and their relation to each other. How seldom young players have any exact idea or definite plan for proportion and for balance in their playing. They may produce the tones correctly, may have a good technic and get over the keys quite fluently, in fact, but the meaning of the music they endeavor to interpret lies beyond their grasp, often for lack of any conception of the significance of Proportion, Balance and Shape. Each one of these terms carries a world of meaning with it, as everyone knows who has studied at all into the subject.

"Of what use are correct notes when the form and shape of the phrase are all out of gear? These things need unceasing care and attention. Inexperienced students who accent, phrase, increase and diminish the tone, hurry or retard the tempo in the wrong places, disturb the proportion and shape of what they play, and by so doing often miss entirely the meaning of the composition they attempt to interpret. If one does not mentally understand what one is trying to do, one can really never do it. For it is the mind that does the work always. If these subjects of which we have been speaking were more emphasized in teaching, or if teachers had greater knowledge of them, there would be more artistic players in the world, which is a self-evident truism after all," added the pianist with a smile,

#### Memorizing

"How do I memorize? Fortunately I am naturally blest with an excellent memory, and after I have made a careful study of the piece, noting the points we have dwelt upon, I really know it without giving special attention to that side of the work. As is well known, there are three kinds of memory training, that of the eye, ear and finger. Although I use all three, I depend, think, more on the first. I can really see the printed page before me, mentally, and can actually read it as I play, just as though it were on the music desk before my eyes. There have been times of great stress, when I was mentally agitated, and could neither see the notes before me nor even hear them, yet my fingers would go on and continue to play of themselves. Can you imagine it? This fact only proves that one must have keyboard

to depend more frequently on visual memory, I do not like to be long away from the notes of my repertoire, for I must refresh my memory with frequent reference to them. Of course I can, and often do, work away from the keyboard, when analyzing and memorizing.

#### How to Gain Both Power and Delicacy

"I do not practice in any special way for the purpose of gaining power. If tone production is legitimate and prrect, one can command the necessary power at the moment it is needed. Power is a matter of relaxation; it is not force alone, nor is it only muscular; it is nervous control as well. And thus it is a mental concept, a mental force. If one is able to play softly, with beautiful tone, one should be able to give out a forte or forvissimo when necessary. Articulation that is soft and at the same time clear, is more difficult to achieve than loud playing. It seems to me that the player who has clearness and delicacy, together with good tone, will naturally have the other.



MYRA HESS

"As for using full power during practice, it is something I seldom do. Indeed it seems to me quite wrong. Especially is it injurious to the ear. One cannot continually listen to such a din, without its deleterious effect on ears and nerves.

#### The Classics

"Yes, I play much old classic music. On the modern grand piano, of course, one loses the tinkling quality of tone obtained from the old instruments, but something of the effect can be preserved by playing lightly and using the pedal sparingly. I want my classics un-adulterated, and always prefer to use the original editions rather than those which have been 'edited' or improved upon. I am especially fond of Bach and there is so much of him! I would like to take a year off, sometime and do the whole two books of the Preludes and Fugues: it would be great fun! Yes, I would always play the fugue corresponding to the prelude. I cannot

memory as well as both the other kinds. As I seem · imagine playing the prelude alone; it would be like having a body without feet.

"While I love Bach, I am extremely fond of the Scarlatti music, as well as pieces by the old French classicists, Rameau, Lully and the rest. This music is being 'rediscovered,' as it were. Players are delving into these forgotten riches and bringing forth fascinating things. have put some of these little known pieces of these old masters on my program for this season, but intend to prepare many more for use next year. Such compositions seem more modern now than one would imagine, especially when played on our present day

#### Modern Piano Music

"Do not think that I give myself over to the charms of old music to the exclusion of the new. I play much Debussy, Ravel and other recent French music, not forgetting modern Russian. I also want to bring out some up-to-date British music, pieces by Arnold Bax, Delius and others. This I hope to do next season. A humorous little incident, anent modern music, happened recently I was engaged to play a program for a club, and was asked to make my scheme very modern. I did so, composing it largely of Debussy, Ravel, Scriabine and the like. It was returned to me with the request that I give something much more modern than that, So

had to set to work on the very latest things obtainable "Ycs, I am somewhat familiar with the MacDowell Sonatas. They are very interesting works in sonata form, besides being modern. While I like certain parts and movements in each one, immensely, I do not find the complete work, as a whole, exactly adapted to public performance; the interest is not sufficiently sustained for a composition of such length. I have had a great deal of American music sent me to look over. Some of it I shall take back with me that I may go through it when I have a little leisure. Some of it interests me very

#### Broadening One's Views

"Although the pianist is deeply engrossed in his work, he need not forget there are other branches of art to be studied. I find the greatest help and inspiration in studying fine paintings and in watching the trend of art in painting and sculpture. I visit exhibitions of pictures whenever I have opportunity, or in whatever city I happen to be; for it is indeed an education for the pianist to study this side of art.

"If one thinks of the sources of inspiration for the pianist, what can compare with nature, in all her aspects? What can be more refreshing, after hours of hard study, than to escape to woods or fields, and enjoy nature's loveliness. And I am very fond of animals, too. After a trying rehearsal it is a complete mental diversion to visit a zoological garden and study animal life there. I did this on one occasion this season, after a hard afternoon, and found real delight in it. So much so that I returned to the garden next morning, to have another look at the llamas. One may smile at this confession, but to my mind, the musician should be manysided, in order to put much into his music.

"It is difficult to secure any time for quiet work when one is engrossed in public playing. People in America have literally overwhelmed me with kindness; I cannot begin to accept all that is showered upon me. I never expected anything like it. I expected audiences to like certain things, it is true, but I was unprepared for their liking everything as they do, and with such understanding. It is indeed a pleasure to play for them."

Felix Mendelssohn wrote home to his folks in 1832: "I wish you could have seen me waltz with the rector's wife! It was beautiful."

There's the soul of Mendelssohn for you-and the soul of his music. Dancing with somebody else's wife-but always very properly sure beforehand that it was the rector's wife.

PRESTISSIMO!

THE following letter of Mendelssohn to his adored sister Fanny reveals a pleasant meeting of Mendelssohn with Baillot and Rode, the French violinists, in which the excitable violinists tried to run away with him-musically speaking, of course.

"At Madame Kiene's a few days ago, I played my B minor Quartet with Baillot, He began in quite a careless, indifferent sort of way, but at a passage in the first part of the first movement he got into the spirit of the thing and played the rest of the movement and the Adagio very well and with plenty of vigor. Then came the good trying to keep back three runaway meeting: Baillot lashed away in the most furious

than the first. wildfire. At that part near the end where turned it into sounding blank verse. the subject comes in for the last time in B minor, quite fortissimo, Baillot sawed pass muster with a musician, I said to reply. That was years ago, and he has "THEY SING WELL, THE WILD away at his strings in a perfect frenzy, so Sullivan (who happened to be present at not reached any conclusion yet." that I was almost frightened at my own quartet; and at the end he came up to me again without a word, and embraced me twice as if he wanted to stifle me."

Nothing is so delicate as the commencement of the pianistic education of the child. Bad habits are very easily formed and are extremely hard to extirpate. Moreover, talent frequently remains immature through

THE GREEN DE PACHMANN

enjoy a good deal of physical endurance to ly from a theatrical career, stand the exacting demands of a concert mann, then in his prime.

York, after one of my concerts, I met De an engagement than a good husband. Pachmann on board the ferry-boat, cross-'Ah, my dear Santley, how do you do?' married.'

'Very well, my dear De Pachmann, and how are you?' 'Oh, vat a horrible country!'

'Hush! The people about will hear you,

and may retaliate!'

leave it soon.

was sufficiently "pink and vite."

"The great art of learning 'much' is to learn a little at a time."

### The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

#### THE MEETING OF GILBERT AND SULLIVAN

"The Mikado," and others of the old introduced): I am very pleased to meet pupil. During the four days that I passed Scherzo. I suppose the opening pleased Savoy days owe much of their charm to you, Mr. Sullivan, because you will be at Leipzig, I can say that Mendelssohn for he went off libe continue. him, for he went off like anything, at a the happy collaboration of W. S. Gilbert able to settle a question which has just tremendous pace, the others after him, I and Arthur Sullivan. Gilbert himself arisen between Mr. Clay and myself. My questioned me concerning my studies and trying to keep them back but it's not much tremendous pace, the others after him, I and Arthur Sullivan. Gilbert himself arisen between Mr. Clay and myself. My
my works, with the liveliest and sincerest
rying to keep them back; but it's not much gives the following account of their first
contention is that when a musican, who
interest; he asked to hear, upon the piano.

faster and louder; and especially at one the old Gallery of Illustration. At the place near the end, where the subject of the same time I was busy on my Palace of of Mercury (in which there are, as we but one of them, which I have always been Trio comes at the top, against the beat, Truth, in which there is a character, one all know, no diatonic intervals whatever) too proud to forget. I had played for style, in a rage with himself because he I am as unmusical as any man in England. (with the familiar four tetrachords and He placed his hand upon a part of it written had made the same mistake several times I am quite incapable of whistling an air the redundant note) which, I need not for five voices, without accompaniment, over. When it was finished, all that he in tune, although I have a singularly good remind you, embraces in its simple con- and said, 'My friend, this part might be said to me was, Encore une fois ce mor- ear for rhythm. I was bound to make sonances all the single, double and inverted signed by Cherubini. ceau' ('Once more with this piece'). That Zoram express his musical ideas in techni- chords?" time it went smoothly but still more madly cal language, so I took up my Encyclopedia Britannica, and turning to the word asked me to oblige him by repeating the I ever was in and I wish I could live and "The last movement at first went like Harmony, selected a suitable sentence and question. I did so and he replied that die in it."

it was a nice point and he would like to "Curious to know whether it would think it over before giving a definite

"'I do not know him,' was the laconic

What! Are you going to marry some-

#### MARRIAGE BY PROXY

"MARRY, my dear," was Rossini's cynical "'A la bonne heure,' I answered, 'And advice to a young lady who insisted on his who is the happy man?' hearing her sing. From less cynical motives, that great voice teacher, Mathilde reply. Marchesi, once gave similar advice, and having been badly directed at the beginning. saw it acted upon, "Whenever I see in one you don't know?" ISIDOR PHILIPP, any of my pupils symptoms of indolence and want of enthusiasm," she wrote in her book, Marchesi and Music, "I at once dis-Even in these days a piano virtuoso must suade them from an artistic, and especial and as his noble expression inspires me

tour in America—this land of wide dis- from Cologue, who had a good soprano must have been like a few years ago we very lazy. One day I said to her; 'Get you?' I asked, can guess from the following incident re-lated by Charles Santley, the baritone, regarding a chance meeting with De Pach- and mother. You will never do anything on the stage.' To which she replied, laugh-

"Shortly afterwards, on coming from Pachman on board the ferry-load, crossing the Hudson River and we had the foling the Hudson River and the foling the Hudson Rive following your advice—I'm going to be and I have since heard it turned out a

#### A MUSICAL "DUEL"

very happy one."

In days gone by it used to be con- France, so the public indulgently considered d may retaliate?

Is cays gone on it, uses up the controlled in the best Italian violinist. Lafont not helped; but later on he explained that he best Italian violinist. Lafont not helped; but later on he explained that he I don't care, it is northne; nossing as sucreta great spant to a the annual data as the booking at it in that light, I was obliged to had a friend, one Leidesdorf, the publisher. eat, nossing to drink, except very user executives in such unteresting a new second of the published when I cannot skep, I get no rest; oh, tween Mozart and Clementi, Global and accept the challenge. I let him arrange the whom bethoven described as "Dorf des Well, have patience, you are going to fairs went out with cock-fighting. Possibly the last of them was that between "Thank God! I suffer with my liver, Paganini and Lafont, a French violinist. Inank Godi I suffer with my liver, ragantin and Latont, a French violinist, gether a duet by Kreutzer. In this I did on I cannot tell you. Awnul and I rou at nook place in arisan, whither against a deviate in the least from the com-

me exceedingly."

leging that such experiments were highly tions called La Streghe. leging that such experiments were highly impolitical, as the public invariably looked Lafont probably surpassed me in tone, which advances slowly is very ofter the anolause which followed my effort. acknowledged to be the best violinist in comparison."

"We each played a concerto of our own composition, after which we played topink and vite, and now I am green; oh, it is horrible, I never come no more!"

me expendingly "

me ex gether; but in the solo parts I yielded For the honor of this country it may be remarked that De Pachmann did come concert, at which Lafont was present, and dood several novellies, which seemed to like that, and again there were times when he felt annoy my adversary. Then followed a lagrant there were times when he felt annoy my adversary. be remarked that De Pachmann did come concert, at which Lafont was present, and quase several movemes, which seemed to again—many times, and either the cooking from this arose the suggestion that both amony my adversary. Then followed a he sang his own "Erl-King" through a Russian air with variations by Lafont. annoy my adversary. Then believe a comb covered with tissue-paper. hould be neard together.

"I excused myself," wrote Paganini, "al- and I finished the concert with my varia-

impolitical, as the public invariably looked upon such matters as duels, and that it but the applause which followed my efforts much more enduring than the fame convinced me that I did not suffer by upon such matters as duels, and that it out the appeause whom someone much more enduring than the would be so in this case; for as he was convinced me that I did not suffer by which comes rapidly and easily."

GOUNOD'S VISIT TO MENDELS.

In his "Memories of an Artist" Charles Gound gives the following account of a brief visit to Mendelssohn in which the latter paid him unusual honor, considering that the future composer of "Faust" was still something of a beginner.

"Mendelssohn received me admirable" says Gounod. "I use this word purposely in order to express the gracious condescension with which a man of such distinction treated a young fellow who could have THE operettas, "H. M. S. Pinafore," a rehearsal, and to whom I had just been been nothing more in his opinion than a Frenchmen. And so they carried me along "I had written a piece with Fred Clay, is master of many instruments, has a my last composition, and I received from with them, always madder and madder and madder and called Ages Ago, and was rehearsing it at faster and louder; and especially a summer of the carried to the composition of the co Zoram, who is a musical impostor. Now as upon the more elaborate disdiapason him the Dies Irae of my "Vicuna Requiem."

"He reflected for a moment, and then "Here is the best company for musique

#### SAMUEL PEPYS.

CREATUREST

THE famous Russian playwright and novelist, Anton Chehoff, includes the following brief statement in his diary, dated March 5, 1809-brief but adequate.

"Last night I drove out of town and listened to the gypsies. They sing well, the wild creatures. Their singing reminds me of a train falling off a high bank in a violent snowstorm; there is a lot of screeching and banging."

"'Yes. My fiancé saw me before he "Do you know how John Field pracwent to India, when I was twelve years ticed? He cut a pile of paper clippings, old. I have been shown his photograph, placed them upon the piano and pracwith confidence I have decided upon marry- of paper. He once played a certain pasticed as many times as there were bits sage 3000 times," "This little romance began to interest me. 'When will your fiancé come to fetch

#### Anton Rubinstein.

#### GLOOM

"'Unfortunately he cannot come for the wedding, she answered, blushing, his times; but just listen to this wail from business prevents him. But I am to be Schubert: "Think, I say, of a man whose married in my native town, to a triend of brightest hopes have come to nothing, to "Returning from Philadelphia to New ing, that she believed it was easier to get the family, by proxy, and he will take me whom fore and friendship are last torture. "I was greatly surprised. However, a fast vanishing; and ask yourself if such a

'My peace is gone, my heart is sore, Gone for ever and evermore.'

"This is my daily cry; for every night I go to sleep hoping never to wake again, and every morning only brings back the

Leides"-a village of sorrow. Schubert describes Leidesdorf as an excellent, dear good fellow, "but so very melancholy that I begin to fear I may have learned too much from him in that direction."

Next time you go to sleep "hoping never to wake again," and with your enthusiasm

Tschaikowsky.

On another page he says: "Painters can hardly portray suspicion, jealousy, envy, etc., except by the aid of accessories which tell the tale; and poets use such vague and fanciful expressions as 'green-eyed jealousy.'" Other ways, however, were found by Darwin for illus-

THE ETUDE

insanity:

lieved to be a sham.)

all musicians.

him a great deal.

While music is admittedly "the emotional

art," musicians are frequently twitted with the

reproach that they cannot express emotions defi-

nitely. If Mark Twain was right, then painters

and actors are no more successful in this re-

spect than musicians. But shall we accept the

ditcum of the great humorist? (He, by the

way, was bitterly in earnest this time in his

favorite rôle of exposing what he honestly be-

The problem is of tremendous importance to

During the winter of 1876-77 I lived in

Munich, where I often took my meals in the

Pschorr Brewery restaurant, little dreaming

that upstairs there lived a boy of twelve (Rich-

wards told me it was just what he wanted and helped

Darwin's Book on Emotional Expression

means, especially if you are, or intend to become, an

opera singer. But even if you are a pianist or a violinist,

or an amateur, and therefore not expected to make faces

and gestures to express feelings in public, you should

study the great naturalist's masterly exposition of his

subject and profit by his striking pictures. His volume

should be used as a text book in all music schools. It

teaches the art of close observation, without which no

Mark Twain's. He once showed a number of photo-

graphs (supposed to indicate certain emotions) to twenty

educated persons. Some of the expressions were at once

recognized by most of these; but in regard to others the

from the great masters in painting and sculpture, who are

such close observers. Accordingly, I have looked at

photographs and engravings of many well-known works,

but, with a few exceptions, have not thus profited. The

reason no doubt is that, in works of art, beauty is the

chief object, and strongly contracted facial muscles de-

stroy beauty. The story of the composition is generally

told with wonderful force and truth by skilfully given

"I had hoped," Darwin remarks, "to derive much aid

most widely different judgments were pronounced.

Up to a certain point Darwin's conclusions tally with

one can win real success in anything.

Have you ever read this book? If not, do so by all



HENRY T. FINCK IN HIS STUDY

### Is there a Technic of Emotional Expression?

By the Well-known Critic and Author HENRY T. FINCK

trating the definite expression of diverse emotions, by ard Strauss) whose life I would write many years later. studying them in children, in the insane, in animals and In this restaurant I got acquainted with an ambitious among diverse races of mankind. But what I wish to young painter with whom I often discussed art and emphasize here particularly is that it is unfair to taunt music. One evening he asked if I could tell him of some music with inability to portray certain emotions definitely book which would teach a painter to express emotions. when the other arts are in the same boat. I promptly replied: Darwin's "Expression of the Emotions in Man and Animals." He got a copy and after-

Take love, for instance. "Can music express the emotion of love?" Foolish question. Love is not an emotion. It is a most complicated state of mind-perhaps the most complicated of all states of mind. I ought to know what I am talking about, for I have written two books on love, comprising over 1,200 pages. Among its ingredients are certain emotions and moods which music can express: the excitement of pursuit, the delicious longing, the ecstatic joy of success, the abysmal grief of failure or loss. There music is in its element-more poignant and powerful than any other art in expressing the intense romantic emotions that are characteristic of the master passion.

There is no mistake about the old saying that music is the most emotional of the arts. It certainly is. Everywhere and always its aid has been invoked by men and women when anything happened that appealed deeply to their feelings, such as weddings, funerals, church services, military rejoicing, or the dejection of defeat-such climaxes in life simply demand music for their adequate expression and their intensification. There is nothing indefinite about a waltz or a dirge; nothing to leave to accessories, though these help. The feeling inspired by a waltz, by the way, has been happily defined-as "the joy of dancing without legs."

#### Emotional Playing and Singing Can be Taught

To me the most deplorable and discouraging thing about our musical life is that emotion is usually absent in its higher phases, where it ought to be most abundant, There is emotional fervor in jazz and in cheap variety shows. Fervent feeling is displayed at community gatherings of untrained singers and at amateur musicals where enthusiasm is the only redeeming feature. But in our recital halls the emotional thermometer is usually somewhere near the freezing point, if not below zero. I often feel like putting on my overcoat.

It is generally held and proclaimed that emotional singing or playing cannot be taught; that the faculty for it must be inborn and cannot be acquired. Fiddlesticks ! It isn't usually taught, that's sure; but that does not prove it cannot be taught. What I say, and would like to proclaim from the housetops, is that there is a technic for teaching expression, as much as there is a technic for digital dexterity; and that, while it presupposes that dexterity, it is of infinitely more importance.

Why then do the piano and violin and voice teachers pay so little attention to it? Why do they harp forever and ever on skillfully trained fingers and agile vocal cords, to which they devote years of training, while the emotional side is allowed to take care of itself?

Because the express train carrying the music teachers has been running many years on the wrong track. Time was when students of music had their minds trained simultaneously with their fingers, their bow arms and vocal cords; but in the mad race for dazzling tricks of virtuosity, mind and emotion were thrown overboard as needless baggage-except by some of the greatest artists.

The irony of fate has brought it about that the dazzling pianists have been beaten in their own specialty by the pianolas and other playerpianos. The virtuosic express train has been wrecked, and musicians are now struggling wildly to get on the new band wagon where Mind, and his wife, Emotion, sit enthroned.

The Cult of Mind and Emotion is now the order of the day. But nobody knows how to teach the technic of these things because they have so long been treated as unteachable. Imagine-unteachable! In our schools and colleges the mental side of a hundred different things is taught successfully to millions of boys and girls, b ut the higher, brainy side of music is supposed to be unteachable 1 Ye gods 1 Do the music teachers realize that they have been making a "holy show" of themselves?

They have dishonored and insulted the very word Technic-degraded it to mean merely the mechanical side of playing or singing-"that which can be taught," they idiotically add.

#### Foolish Maxims

Not that they are idiots, mind you. Many of them are very clever men and women. The idiocy lies in parroting foolish maxims, like "Art begins where technic ends;" a maxim which takes for granted that technic (or technique) has nothing to do with the high-art side of music.

"Art begins where technique ends," Professor Leopold Auer parrots on page 154 of his admirable book, "Violin Playing as I Teach It." Yet on page 142 of the same book he says: "The average student pays no attention to the difference between a piano and a pianissimo, to making sharp distinctions between fortes, fortissimos and sugge fortes and above all he ignores the value of the crescendo preceded by a poco a poco. As a rule he proceeds under the impression that crescendo means 'louder' and that diminuendo stands for 'softer,' whereas these shadings should be carried out by degrees leading up to the fortissimo or down to the pianissimo, as the case

Now, the shadings here referred to are entirely a matter of emotional expression, and they can be taught, just as well as diatonic and chromatic scales can be taught, and thrills, and harmonics, and arpeggios, and bowings,

and all the technical tricks of pianists and singers. Five hundred years ago De Muris wrote that there are three tempi in music-slow, medium and quick. Three tempi! Today there are three hundred, including all the subtle nuances of so-called "tempo rubato," which add so much to the graceful elasticity and the soulfulness of

The same with the matter of loudness. "In ancient days," the late Louis C. Elson wrote, "expression in music was almost always synonymous with loudness." I fear that with most opera and concert goers it is still so. Londness surely can be taught, and so can its infinitely varied degrees which modern compositions demand. One of the chief reasons why modern music moves our feelings more than does the music of two or three centuries ago is that there are so many more degrees and shades of loudness and pace.

There is a technic for teaching these things, although it is still in its infancy. See some interesting hints under the word ausdruck (expression) in Dr. Riemann's Musik-

#### Tones that Move to Tears

I must take back what I have just written about loudness being the average concert and opera goer's sole idea of expression. He is also emotionally aroused and thrilled by sheer beauty of tone. And a voice like Patti's or Caruso's intoxicates the most critical as well as the gaping multitude. It enthralls by its sheer loveliness, as does a beautiful flower. Have you ever been moved to tears by the unspeakable glory of a bed of flowers, like Burbank's Shirley Art Poppies? I have; and I have often been moved to tears by the sheer loveliness of a great singer's or pianist's or violinist's tone

Is there a technic for teaching and acquiring a tone so beautiful that it moves us by its sheer beauty? There is; but-again I say-it is still in its infancy. Vocalists may find many valuable hints in David C. Taylor's The Psychology of Singing. His arguments go far to convince the reader that the old Italian method of teaching singing dispensed with nearly everything that makes up the mechanical technic of modern vocal instruction. It had a technic of its own, embodied in these words of Tosi (1647-1727) to the student: "Let him hear as much as he can the most celebrated singers, and likewise the most excellent instrumental performers; because from the attention in hearing them one reaps more advantage than from any instruction whatsoever."

Mr. Taylor holds that just as a singer can, by an effort of the will, sound a note of any particular pitch, so he can imitate, with the aid of the mind's ear, the tone quality of an admired vocalist, his vocal organs adjusting themselves spontaneously in both cases, without any anatomical teaching. If this is the true method for securing voices which move to tears by their sheer beauty, it points to the vocal technic of the future, which will be largely psychological-mixing music with brains.

#### How Caruso Colored His Voice

The technic of emotional expression offers many interesting problems to be solved in the studios of the future. Ways will be found to teach students not only to sing beautifully but to arouse audiences to enthusiasm by expressing the passions dramatically. In tragic operas there are often situations where honeyed tones are out of place. A dog can bark angrily as well as joyously, and also howl dismally; even a lowly mosquito can sing furiously when a net prevents her from getting at you ("so near and yet so far"). But singers are usually as monotonous as crickets or frogs. They deliberately avoid everything that isn't pretty like a French doll. I often want to throw things at the smirking idiots.

To be sure, we must not blame them alone. They haven't been taught the technic of singing emotional songs, like Liszt's Loreley, Schubert's Erlking or Death and the Maiden or the Doppelgänger. In other words, they haven't been taught to mix brains with music.

There are two very illuminating sentences in Salvatore Fucito's splendid book on Caruso and the Art of Singing which point the way to the technic of emotional expression. "The vocal artist must remember that he does not sing with his throat but through it; that tone is produced by the breath, the vocal motor, as it comes into contact with the vocal cords; and that the other vocal organs, acting as resonators, merely vary the quality of the tone."

The second sentence is: "Caruso was able to bring those resonant vocal organs from which issued his extensive, rich and powerful voice so completely under the control of the will that the slightest modification in the movement of his lips and cheeks, accompanying the swiftest transition in the emotions and passions represented, gave him toncs of infinite color."

Read these two sentences again and again. Signor Fucito was Caruso's coach and pianist for a number of

#### Piano Touch as a Mental Act

The greatest pianists are always those who most love a beautiful tone and know how to produce it. Rubinstein "seemed to caress the sounds from the instrument where others struck them." He told his pupil and biographer, "Alexander" McArthur, who asked him if his tone and touch were natural: "Partly natural, partly acquired. I have spent thousands of hours in an endeavor to find this tone and that, and since I can remember I have been working at the problem."

When Amy Fay heard Rubinstein play Liszt's arrangement of The Erlbing she was overwhelmed with emotion, "Where the child is so frightened, his hands flew all over the piano, and absolutely made it shriek with terror. It was enough to freeze you to hear it."

In Miss McArthur's book on Rubinstein no sentence impressed me so much as this: "Personally I found, when first I attended his lessons, that it was more by willing the tone than by hitting the note in some certain way that I succeeded in doing as he wanted." That's another case of mixing music with brains! And Hans von Bülow,

in his edition of Beethoven's sonatas, emphasizes the mental element by marking certain passages "quasi flute," "quasi clarinet," etc. Evidently he believed, like Taylor, that by intensely imagining and willing a certain tone you

can produce it In previous articles that appeared in THE ETUDE (parcicularly those on "The Superlative Importance of Tempo" and "Lingering Lovingly on Details") I have hinted at other aspects of the technic of emotional expression. I nad intended to dwell in this paper on further details of this technic, such as Riemann's theory of phrasing; the this technic, such as Riemann's theory of phrasing; the had intended to dwell in this paper on further details of importance and the method of accenting dissonances; the criminal monotony of accenting the first note of every bar mellow, brilliant, etc.

(a musical calamity, from the expressional point of view the time-beater's method); the value of pauses and flasher of silence, etc.; but I have already exceeded my space of silence, etc., but close with a parting admonition to those interested in this subject—and not to be interested in it is not to be a genuine musician—to read Tobias Matthay's remarkable book, The Act of Touch in All Its thay's remarkante book, The Diversity: An Analysis and Synthesis of Pianoforte Tone-Production (London: Longmans), in which he shows that there are over forty distinct kinds of key attack, and shades of beauty and emotional expressiveness—harsh

### When Embellishments Dislocate the Time

By Edward Ellsworth Hipsher

Nor infrequently the student is found making "scrambled time" because an embellishment has interfered with his sense of rhythm and caused him to lose the proper feeling for accent belonging to certain notes This is a defect not difficult to correct by a little careful thought and practice.

Take the following measure from Clementi's Sonatina, Op. 36, No. 4. Students seldom bring it up for the first time, in proper rhythm.



Now if they would play only the eighth-notes several times, ignoring entirely the mordente, they would have no trouble whatever in getting the half-counts fixed evenly in their minds. After this the mordente on D should be practiced carefully, with the fingering as marked above. Care should be exercised that the notes of the mordente are executed with the greatest possible lightness and rapidity while all emphasis is reserved for the principal note following these. If the measure is again taken in even eighth-notes and immediately followed with the complete measure including the mordente, and alternated in this way several times, the passage should go smoothly. If not, the operation must be repeated till it does so.

In Schwarwenka's Polish Dance the measure in Example 2 (a) almost invariably gives trouble.

60, 1000

Practice it first as in Example 2 (b), till the accent is fixed; then try Example 2 (c), observing the warnings in the paragraph preceding this, and the results will be almost certainly favorable.

A passage that often tricks even the advanced student occurs in Gottschalk's Last Habe

Take this without the double acciaccaturas, playing only the sixteenth-notes in large faced type. Take them slowly, giving each sixteenth note a full beat; that is, counting one, two, three, four to each group of four sixteenth notes. When this is well learned, with the proper finger on each note, add the embellishments. playing them very lightly, rapidly and gracefully at the beginning of the beat formed by their prajeipal note (the one to which they are slurred). Now the time may be gradually quickened till the passage is in its proper rate of movement in the piece-all the time observing that the double acciaccaturas do not disturb either the accent or time of the principal notes.

These three examples will be sufficient to start the earnest student aright. Not all "trickish" passages will fall directly in the class of the ones given; but these will furnish a sufficient guide to assist in the solution of any other difficulties of this general type.

#### Charm and Technic

#### By George Woodhouse

have never been published. There exists-after a few scientific facts have been stated—the obvious difficulty of adapting one's own peculiar methods to the individual requirements-physical, temperamental and interpretative-of others.

The monstrous theory (so sedulously advocated by professors of methods, who foolishly imagine that the spread of their own peculiar idiosyncrasies will not only prove a panacea to all the technical troubles of pianists, but also afford them an easy route to the heights of Parnassus) that a method of touch must be grafted on to the hands of a player, before he can rightly interpret music, is as false as its practice is fatal to individual utterance.

No great artist ever yet preached a method. It is pation. A master's pupils often prove the worst advocates of their teacher's art.

There is, happily, no need for systems which reduce the pianist's art to the level of the modern interpretation of physical culture. The grafting process must go, together with all mechanical drill, and students must be taught to train their own senses of touch and to develop styles which harmonize with their peculiar idioms.

Pianoforte playing, not being a natural art, necessarily requires a certain amount of scientific application, and

THE best "methods" in the art of pianoforte playing fingers of students before they are free to devote their attention to musical studies. Just how long this takes depends on the aptitude of the pupil. Professor James. eminent psychologist, states that six weeks of disciplined effort suffice to form habits of any practice.

When correct pianistic habits have been formed. fingers should be relegated to the sub-conscious mind and interest centered in musical efforts.

Every study must be rhythmically conceived. Even the preliminary technical ones (finger-drill exercises, for example) may be practiced to the rhythmic swing of a simple cradle-song, with endless variety of tone-color. doing so the student will transform the nerveshattering, hum-drum note repetitions into monotone melodies. Scales and arpeggios afford unlimited scope usually left to some enthusiastic, but utterly mistaken student has sufficiently developed his natural rhythmic for the play of the imagination. Eventually, when the sense, he may learn to hold the perfect balance of the ebb and flow movement, the irregular curvature of which is as beautifully delineated as a Pachmannesque conception of a Chopin melody.

As Leschetizky often remarks, "Every pianist acquires a brilliant technic nowadays, but how few cultivate a charm in applying it!" Wherein lies the secret of this charm? I cannot answer this question any more than I can explain the mystery of the rhythmic circle. But

this I know, there can be no charm without rhythm. some principles must be ingrained in the minds and cultivate the charm of natural expression. We cannot all become Paderewskis, but we may all

Renew Your ETUDE Subscription in Advance and Avoid Delay in Securing Copies. Renew Tour partons Substitutes Have Taken The ETUDE Year After Year with What

Schubert's mother, like the mother of Beethoven, had been in service as a cook. His father was a village

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schoolmaster.

Schubert's father had nineteen children. Fourteen were the sons and daughters of Elizabeth Fitz,

who was the mother of Franz. Schubert was born Jan, 31st, 1797. in the emburb of Vienna known as

Himmelpfortgrund (Heaven's Courtvard) Schubert stood at the top of his

class in day school. Schubert began his musical train-

ing at the age of eight, under his father, who taught the boy violin. Schubert was a pupil of Holzer,

the local choirmaster, who told the boy's father, "Whenever I want to teach him anything new, I find he already knows it." Schubert received lessons on the

pianoforte from his brother Ignaz, whom he soon outstripped, so that the older son confessed, "I soon despaired of overtaking him." Schubert had a natural gift for

harmony, or, as his teacher, Holzer, expressed it, "He has harmony at his fingers' ends." Schubert's first piano composi-

tion was a Fantasia written at the age of thirteen. His first song, Lament of Hagar, was written at the age of fourteen.

Schubert, at the age of eleven, was admitted to the emperor's choir and the Imperial School. Schubert had practically no means while at school and,

had it not been for a friend, he would never have been supplied with sufficient manuscript paper to contain the overpouring of his youthful inspirations. Schubert made such progress at the Imperial School (Convict) that we soon find his teachers, Salieri and Ruczika, repeating the phrase, "He seems to know every-

thing already-he has been taught by God." Schubert enjoyed the privilege of having a strong quartet in his own family, in which he played viola, his brother Ferdinand, first violin, Ignaz, the second violin, the father, the cello.

Schubert's father was none too accurate in his playing in the family quartet. When he made a blunder the son would carefully examine the manuscript and say, "Dear father there must be a mistake in the music somewhere."

Schubert, at the age of seventeen, wrote two versions of an opera, The Devil's Pleasure Palace. Both were remarkable. One version was destroyed by some servants who needed paper to kindle a fire.

Schubert was a friend maker. He had no time to waste in antagonizing people, but he always had time to gain their good will and appreciation.

Schubert's father was much opposed to his son's plan to become a composer, and therefore induced him to take a position as a teacher in the school in which he taught.

Schubert taught school for three years. During this time he wrote many of his best-known songs. He was works, none of which were really successful. Alfonso an impatient teacher, "keeping his hands in practice on his pupils' ears."

Schubert, when seventeen, made the fortunate acquaintance of Mayrhofer, a census official, who spent his spare time writing verse. He provided the lyrics of many of Schubert's best-known songs, as well as two opera librettos.

Schubert's Erl King was written in 1816. It was an immediate success and 800 copies were sold in nine months. This was considered an immense sale in that

Schubert's friends, contrary to popular opinion, frequently came to his aid. Franz von Schober not only lodged him for a long while, but enabled him to live with the poet, Mayrhofer, so that they might work uninterruptedly.

Schubert's gait was shuffling and his speech stammering. Because of this he failed to impress many people who, carried away by externals, might have helped him. Schubert's modesty and sincerity brought a rebuke from the great singer, Vogl, "There is some stuff in you, but there is too little of an actor, too little of a charlatan;

you squander your fine thoughts instead of developing Schubert's friend, Vogl, thirty years his senior, was a fine classical scholar and influenced Schubert greatly in the selection of better verses for his songs.



SCHUBERT ACCOMPANYING VOGEL IN ONE OF THE FAMOUS SONGS

### High Lights in the Life of Schubert

Word Etchings Which Tell the Great Master's Life Story

Schubert at the age of twenty had composed 500 looked at Schubert's opera and cynically remarked, "First works, including masses, operas, sonatas, quartets, cantatas, songs, piano pieces and five symphonies.

Schubert, on the bet of a good glass of wine, sat down and dashed off in one evening an overture in C, in imitation of the style of Rossini.

Schubert, in 1821, became the household musician of Count Johann Esterhazy, at Zelész, where he jumped from surroundings of poverty to those of exquisite luxury and abundant leisure for composition.

Schubert soon tired of aristocratic surroundings and longed for the friendship of his artist companions in Vienna, to which he returned.

Schubert in 1819 wrote to Goethe, sending him three of his songs and hoping for a word of praise. No answer ever came from the poet to the composer, who made the most famous setting of any of his poems. Schubert set seventy of Goethe's poems to music,

Schubert's first songs failed to attract the interest of publishers, who feared their "modern" character and their technical difficulties. Accordingly, a group of Schubert's friends, including the Sonnleithners, published the first twenty songs privately. This list included such famous songs as The Erl King, Heidenröslein, The Wanderer and Death and the Maiden. Before long publishers were glad to get them, and they have been issued by publishers the world over ever since.

Schubert had such a slender technic on the piano that he had difficulty in playing his own Erl King and abbreviated the famous triplets to double notes.

Schubert, whose romantic tendencies should have made him a very successful opera composer, failed because of the lack of good libretti. He wrote eighteen dramatic und Estrella, considered by many his best opera, was first produced by Liszt at Weimar over a quarter of a century after the death of the composer, who looked for great things from this work. Von Suppe wrote a successful operetta on Schubert, introducing Schubert melodies, and at the present moment one of the successful operas of the day is Blossom Time, a tale of the life of Schubert, with Schubert melodies,

Schubert's compositions, according to his friend Vogl, the singer, "came forth to the world from a state of clairvoyance or somnambulism, without any free will on the part of the composer, the product of a higher power or inspiration."

Schubert's only concert took place six months before his death in Vienna. The concert was a great success and brought Schubert the greatly needed sum of about

Schubert enjoyed playing for dancing, and would play for hours while his friends danced.

Schubert's business ability in the management of his own affairs was little above that of a child; and his friends had to be constantly on the lookout to keep him from being the victim of swindlers.

Schubert's brother, Ferdinand, was an able musician, who composed much worthy church music. He was successful but had a large family to support. (Seventeen children.) He is reported to have several descendants living in Europe. His Second Requiem Mass for the dead is said to have been the last music ever heard by Franz.

Schubert was very methodical in his habits of composing. He was ready for work the moment he tumbled out of bed in the morning and continued, as a rule, until two o'clock in the afternoon.

Schubert never traveled outside his native Austria.

Schubert's friend, Hüttenbrenner, tried to get Peters to publish some of Schubert's works. The polite letter declining them contained the sentence, "I only want works by the masters already recognized by the Schubert's famous Unfinished

Symphony (No. 8 in B Minor) was written in appreciation of certain kindness shown to the composer by the citizens of Gratz. Written in 1822, it was first given in Vienna in 1865-thirty-seven years after the death of Schubert, who never heard his own most celebrated work.

Schubert took his opera, Alfonso und Estrella, to Weber, who had been annoyed by Schubert's criticisms of his Euryanthe. Weber

puppies and first operas should always be drowned." The opera was really Schubert's twelfth dramatic work; but Weber did not know it. Weber, however, made a sincere effort to get Schubert's work produced.

Schubert's dramatic work, Rosamunde, considered by many one of his finest inspirations, was given two performances in 1823. The manuscript was then wrapped up and put away, to remain hidden in Vienna, under the dust of half a century, until it was discovered by Sir Arthur Sullivan and Sir George Grove, who went thither to exhume Schuhertianna. Grove says that they were nearly smothered with dust in digging it out of the musical catacombs; but when they found it they were so overjoyed that they played leapfrog around the room.

Schubert never married, but at one time was said to have been devoted to Caroline Esterhazy, daughter of Count Esterhazy-the difference in their social position making anything more than a platonic romance impos-

Schubert acted as one of the thirty-eight torch bearers who preceded the coffin in Beethoven's funeral procession. He was dressed in mourning, with a bunch of white roses and lilies fastened to the crepe on his arm.

Schubert, returning from the Beethoven funeral, entered the Inn at Mehlgrube and called for wine. First he and his friends drank solemnly to the memory of Beethoven, and then to the first of the friends of the great master who should follow him on the long, long journey. Schubert had little idea that he was drinking to himself.

Schubert portraits made during his lifetime are rare. He was by no means a dandy, but liked colorful clothes, and often appeared in a green coat with white pantaloons. Schubert's last years were hampered by financial conditions, "gloomy and unfavorable." The returns from

publishers were disheartening, and had it not been for his friends he would have suffered intensely. Schubert, according to one report, was arranging only a short while before his death for a special course in counterpoint with the then famous but now little remembered theorist, Sechter.

Schubert in one of his last letters writes, "I am ill and have eaten and drunk nothing for eleven days. I have become so exhausted and shaky that I can only get from the bed to the chair and back. In this distressed condition kindly assist me to some reading. Of Fenimore Cooper I have already read 'The Last of the Mohicans,'

'The Spy,' 'The Pilot' and 'The Pioneers.' ' Schubert died November 19th, 1828. His age was only 31. His pathetic epitaph by Gullparzer is-"Music has entombed here a rich treasure but still fairer hopes."

Schubert wore spectacles almost all his life and frequently slept in them.

Schubert's effects at the time of his death show, according to his carefully compiled inventory, nothing more than clothes, furniture and "old music," valued at about twelve dollars. Among the "old music" was the priceless manuscript of the C Major Symphony,

#### Behind the Scenes with Artists

By Harriette Brower

VI

#### Music Study a True Education

A WELL-KNOWN musical educator, who has lately passed from our sight, continually urged the fact that music ought to be taught as an education, exactly the same as any school study. In order to carry out this idea, he had a number of large charts prepared and hung on the walls of his studio. One was entitled "Duty to Self": and underneath it were the words : "The Power, if rightly directed, is within self, to make of self all that it is possible for self to be"

Another chart contained the words: "They who teach Truth succeed best with those who seek Truth." Below were these words: "We receive as pupils only those who seek Truth."

This unique teacher used to say:

"I believe in making the pupil work, in giving him plenty to do. There is so much indolent work done in music teaching. Then again the teacher tries to help the pupil too much, which also results in laziness. One must make the pupil think out things for himself. His intelligence should be appealed to from the very first

"Before we begin to work together, I say to my student: 'I am your friend and shall do my best to help you fulfill your duty to self. I believe you are my friend and therefore ask you to help me in this work. I ask you to promise to do your duty to self.'

"One of the first things to be learned in educational music study is concentration. The mind goes before everything we do; it is the cause back of everything we do. I say to the student. I shall not give you anything too hard, anything you cannot do. But everything must be done perfectly, then there will be nothing to undo. There must be no slips and no mistakes. When you can do a simple thing straight, with no errors of any kind, you are ready to take a step higher, not before. You gradually acquire the habits of perfection by doing small things correctly, easily and perfectly.' In general pupils are not expected to do exercises perfectly and are not blamed for mistakes caused by inaccuracy and nervousness. There is really no need for nervousness, if the pupil is systematicallly trained along educational lines. I require my pupils to put into words the form of each exercise I give them and explain how to do it. Most teachers tell the pupil over and over again, and then in spite of all this telling what to do, never require perfection. I make pupils tell me instead,

#### Students and Thinkers

"We endeavor to make students be thinkers and musicians from the very beginning. At the same time I feel that it is necessary to prepare the foundation along educational lines, which seems to me really necessary, and indeed true common sense. Even unmusical pupils can become musical through attention to ear training, time beating, and rhythmic study, through listening and analyzing good music while one is training the fingers in all sorts of technical forms. It must not be supposed that merely because the student gives strict attention to the technical side for a short time he will necessarily become mechanical. On the contrary, when one has spent six months mastering technical principles, one can play much better music and larger pieces, than it one has not such a foundation. The only way to secure perfect harmony between the mental physical and emotional powers which will lead to true artistic results. is through systematic mental, physical and musical training, and such training must be based on correct educational laws.

"As time goes on and technic becomes more developed. we spend less time on purely technical training, and more time on different technical passages in pieces Surely Chopin's Etudes contain the most advanced technic of the present day. One must use common sense about the slavish employment of pure technic, for one might lose time over it.'

One of the maxims this teacher most frequently quotes is Dr. Hans von Bülow's famous saying to his students: "Mind is everything." This idea of making an educational study of an art, which has been so constantly treated as a pleasant pastime, is one that appeals to reason and common sense. It is a great, a wonderful art, and should be pursued with serious earnestness and wholesouled devotion

Progress is made by work alone, and not by Mendelssohn.

#### How Shall I Practice?

By Karl Zuschneid

[The following was written by the well-known European pedagog. Karl Zuschneid, who, after much experience in threat conservatory systems, was asked to prepare a daily practice guide. This resulted in the following.)

1. Never miss a day's practice, if you can possibly help it. If it should happen that your time is limited, practice your regular daily technical exercises at least. 2. If you can not manage to get through with the study

of the work set you, in form your teacher of it before beginning the lesson. A few measures practiced thoroughly are better than a whole exercise or piece studied super-

3. Never waste time strumming on the piano. The more conscientiously you practice, the sooner you will be able to play anything you like. Utilize for mechanical practice, these spare moments so often wasted, for instance, between regular work and just before meal-times. Five to ten minutes well applied will do a great deal towards improving your technic. Never practice, however, without being properly seated and without concentrating your whole mind upon your work. Constantly bear in mind the object of each technical exercise, and always follow out the instructions of your teacher in practicing.

4. Never begin to practice, before having ascertained and made clear to yourself all about the key, the time, the rhythm, and the phrasing of the piece. Think over every measure and determine upon the best way of playing it: for which it is essential you should strictly adhere to the set fingering, which is the natural one and calculated to facilitate your task. To substitute any other would be to render your work more difficult, and prove that you are inattentive

5. When taking up a new exercise, carefully guard against the first mistake; remember: "Prevention is better than cure;" it is always easier to avoid a mistake than to correct it. The fingers are only too apt to repeat mistakes once made, and thus to accustom themselves to

6. Every technical difficulty must be overcome and mastered by a special exercise. Similarly, every passage or part in a movement must be practiced and worked up. till it can be played with the exactness and precision of clock-work. Every detail in a piece must be studied and mastered separately, until the whole can be rendered in a truly artistic manner.

7. It is no use playing a piece over and over again from beginning to end, even though each hand play its part separately: mind and memory must first of all have become familiar with every detail, and the fingers must be trained, until they become accustomed to overcome each difficulty perfectly and with ease. Hence the necessity of dividing up each exercise into small parts or sections, which must then, if necessary, be practiced first with each hand separately and then with both hands. The more difficult the parts, the more frequently must they be practiced.

be obliged to stop. Always play strictly in time: rhythm and time must never be neglected for want of patience or energy. Sounds without rhythm have no more meaning than single letters of the alphabet.

When committing a piece to memory, repeat whole phrases, i.e., such parts as express something, and are complete in themselves. The same applies to a composition, the whole of which, as the name implies, is composed of a series of shorter phrases and sections, In practicing the separate parts, carefully guard against breaking up the unity of such parts, and remember that the bar-lines by no means indicate the beginning and end of a phrase or part, but are simply the means of dividing up the whole movement into exactly equal parts,

9. During the rests, do not remove the hands from the key-board, but rather utilize the time to prepare them if necessary, for the next position. While one hand is playing, it is quite easy to prepare the other for its part to come, if you are only quite clear in your mind what it has to do. Hence, such parts as require a change in the position of the hand should be practiced alone, until the hand has learned to assume the required position and to do its work mechanically, unconsciously, as it were,

10. Aim for the highest, so as to attain something

Overcome all fear or dislike of finger-exercises. Convince yourself that they are as absolutely undispensable and essential, as are the words and rules of grammar which must be learned by heart, before the knowledge of a foreign language can be acquired. If you practice the technical exercises given, regularly and with your mind fully set upon your work, the satisfaction felt at the progress made will serve as a stimulant and urge you on to further progress. Thus you will learn to interpret more valuable and more beautiful works.

11. Be patient and persevering. Want of patience will spoil all; perseverance will overcome the greatest obstacles and difficulties.

12. Be glad, if you can give others pleasure by your playing. But do not seek to excel by brilliant technic, which can never be the object of the true artist, whose aim must rather be the acquisition of a thorough musical education. For that purpose, you must gradually become acquainted with the laws that govern tonal art, i. c., composition, and you must hear a great deal of good music. The ambition which incessantly urges on towards perfection is the natural quality peculiar to those gifted with great talent and a strong character. Pride and vanity ignore, or know nothing of, the ideals of true art, and are the outcome of small and vulgar minds.

### Original Plantation Melodies as One Rarely Hears Them

By Alice Graham

Nor long ago Columbus, Mississippi, celebrated its audience and caused laughter, but the singers, being one hundredth birthday. A unique feature of this Centennial celebration was the singing of plantation melodies by seventy-five negroes, taken from the cotton fields in that section. They stood upon a band stand that had been erected on Main street, dressed in plainest garb, and sang for an hour to an interested audience numbering thousands.

Wild and original were the songs they sang, not any of the well-known plantation melodies like Swing Low, Sweet Chariot or the Foster compositions, but chants perfectly original both in words and tunes. They were the genuine negro "Spirituals," but none of them had been transcribed or in any way reached the public.

The singers were country negroes who seldom visited town. Generations of them had been born and reared on Mississippi plantations, and their folk lore and songs came down from slavery times. They were absolutely innocent of ragtime or jazz. They had very little education, and of course no musical education. They had been pleased and flattered by the invitation to sing for the white people, and the occasion was a great one in their lives. They treated it as a serious occasion.

What they sang was not frivolous or gay, but serious and melancholy, rather monotonous, sounding like and sing in their churches. But distance lends enchant

wholly unconscious of their blundering version of the Scriptures, sang on seriously-so seriously and earnestly that one good old sister got to shouting and fell in a trance, causing another to exclaim in disgust, "Dar now, she done spile it all."

One outstanding figure among them, so black that he seemed carved from ebony, typically African in feature, with strong white teeth gleaming between thick. black lips, sang a high tenor with much power and fullness. It was a voice that with culture might thrill the world, yet its possessor was not capable of receiving culture. It would take several generations to make that practicable. No Caruso ever surpassed him in fullness of tone and carrying power.

The negro, with his great physical strength, expanse chest and lungs, reared in the open, and used to singing until the hills of his native southland resound with the echoes of his voice, has a powerful tone that might well be the envy of grand opera aspirants, but that is all that can be said in its favor.

The women's voices are mostly thin and high, though and the expressions on their faces showed they were vibrant. They love music innately, and sing at their work, sing in the cotton fields at sunset when they are going home from work, sing lullabies to their children minor triads constantly repeated in various positions.

ment to their singing. When one catches the sound The humor of the words was often apparent to the from afar, it is sometimes thrillingly beautiful.

### Lesson Routine and How it Helps

By CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

An artist is presumably an erratic sort of individual. Genius, indeed, is proverbially associated with flowing locks, rolling eyes, extravagant fancies and a general lack of common sense. Certainly, the public has a secret love for Bohem:anisms like these, or it would never have suffered in silence under such curious attempts as have often assumed the name of "music lessons."

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But the practical spirit of modern times is engaged. among many other enterprises, in a thorough scrutiny of educational methods and purposes. Music, which has gradually found its way into the curricula of many schools, has a good chance of wide acceptance as an educational factor, provided it can measure up to accepted standards.

In other words, music teachers have a chance of coming into their own, if only they will properly systematize their work and correlate it with other educational branches. What would we think of a high school teacher who taught his pupils anything that came into his head, hit-or-miss, and was constantly experimenting with queer notions and new-fangled theories? Yet this, or worse, is just what many so-called music teachers have received good money for doing. Shall we not rather demand of the music teacher as of the legitimate school teacher, that he base his instructions upon a carefully-chosen series of essential facts, marshalled in logical order, and thus calculated to give the student an intelligent foundation on which to build his future knowledge.

Grant that the true artist must possess an emotional temperament. Nevertheless, he, like other human beings, is subject to the laws of habit; and it is perfectly possible for him to control his emotional tendencies and direct them into useful channels simply by cultivating these laws -iust as he can accustom himself to hang his hat on a certain peg whenever he enters the house. To quote the words of Victor Hugo:

"He who every morning plans the transactions of the day and follows out that plan, carries a thread that will guide him through the labyrinth of the most busy life The orderly arrangement of his time is like a ray of light which darts itself through all his occupations. But where no plan is laid, where the disposal of life is surrendered merely to the chance of incidents, chaos will soon reign."

#### Orderly Arrangement

The orderly arrangement of a music lesson, accordingly, cannot be an isolated condition, but must be reinforced by a train of orderly habits. A teacher's capitalin-trade consists of an expert knowledge of music and its application to his special instrument. To impart such knowledge to others, however, it must be previously sorted out and placed in proper array so that each step of the way is clear in the teacher's mind; for how, otherwise, is he to make these steps clear to his young protégés?

Take, for instance, the much mooted subject of technic. The teacher should have, written down and card-indexed, a series of exercises that are fitted (a) to prepare the hand and arm for playing; (b) to give each essential muscle its training for the various uses to which it will be put; and (c) to correct wrong tendencies or weaknesses. Next comes a list of studies which shall apply fundamental technical material-scales, arpeggios, familiar figures and motives-to each grade of proficiency. Finally we add a list of pieces that have real pedagogic as well as musical value and that shall be comprehensive enough to meet all ordinary emergencies. Here again, in preparing studies and pieces, the invaluable card catalog should be in constant requisition.

With his material thus systematized, the teacher may approach the lesson with a confidence born of preparedness. A certain period now lies before him in which to lead the pupil perhaps but a short step, but nevertheless one that should be taken with surety and in the upward direction. The time for this is brief-perhaps three quarters or only half of an hour-and in this time many things are to be considered. Let every energy, therefore, be concentrated on the subject in hand, and let all irrelevant details be omitted. Proceed immediately to the root of the matter by a space of technical drill, during which results of the work given in the previous lesson are examined and a new exercise is explained and written down in the pupil's memorandum book, which should always be at hand for this purpose.



#### The Important Field of Interpretation

After five or ten minutes of such technical work, we are ready to enter upon the more important field of interpretation. It is desirable, however, that the items in this field be more or less elastic in the order of presentation. For while routine is essential to a logical lesson, the order of its details should be subject to change, so that one item is particularly emphasized at one lesson, another in the next lesson, and so on. Individually considered, these items are:

(1) The most recent material-that is, new work assigned at the preceding lesson and now first played by the pupil. Listen to the harder passages, at least, and point out errors, making suggestions for their correction. See that the pupil is on the right track as to the significance

(2) Pieces or studies classed as "back review." See whether corrections have been properly made, whether other errors have crept in. Make further suggestions as to interpretation, memorizing, etc.

(3) "Finishing" work. Final revision and polishing of work that is nearing completion, and that is preferably memorized.

(4) New material. Assignment of the new lesson, and suggestions for its study. Doubtful or tricky passages may be explained or special exercises suggested as preparation for these.

The amount of time spent upon each of the above items must necessarily vary to some degree. In general, however, groups 1 and 4 should be dealt with most briefly, as representing the cruder stages. An experienced teacher of my acquaintance even recommends not hearing a new assignment at all, until it has been studied for at least two weeks. But without quite such a restriction as this, we may briefly find out the pupil's status by hearing him play typical passages in the study or piece which he has just begun, and may emphasize the points where particular care is needed. In giving out the new lesson (item 4), it is sometimes wise to leave the entire matter in the pupil's hands without previous explanation, especially if he be a careful student and can appreciate his responsibilities

Item No. 2, however, deserves more attention, since here

be ready for the finer touches. In this item, as well as in item 3, emphasis should be placed upon the ultimate meaning of the music, and the pupil should be taught to play to hypothetical listeners, to whom each phase of the musical thought should be made clear and impressive Especially is this attitude to be cultivated in dealing with item 3, since in this final process the pupil should become in imagination a concert artist, swaying at will the emotions of his auditors.

#### The Finishing Process

It is evidently during this "finishing" process that our teaching should reach its highest plane; for the ultimate ideal in each lesson should be to cultivate true musicianship. Toward this ideal we may contribute in all the details of the lesson-by drawing attention to salient features of melody, rhythm and harmony, or by defining the form of each composition and developing the meaning of each phrase. On this line, too, is another item that should have its place in the lesson schedule, perhaps logically at the end. This item, which we may call musical audition, will consist generally of ear-training, in which the pupil writes in his copy book what the teacher plays-some fragment of rhythm or melody from a piece which he is studying, for instance. To more advanced pupils the teacher may simply play passages or occasionally a whole piece, in order that they may criticise it from the listener's point of view-just as an artist walks across the room and views the perspective of his painting from the proper distance. Thus the pupil may obtain a musical perspective, a proper sense of values which often obscured in the intimate and meticulous study of details.

As a whole, too, the teacher should formulate a general plan for the pupil's progress. Looking ahead from the first of the season, he should prevision the accomplishments that are to come in the way of technical materials and their application to studies and pieces. Then let this material be presented in groups-a few lessons based on certain finger and arm exercises, then a group of lessons on scales, then one on chords and arpeggios, then a return to figure exercises, and so on. In presenting this technical material, too, he should strive to make it the text for what follows in the lesson. If the pupil is practicing broken chords, for instance, he should be given a study in which such broken chords are prominent and a piece in which also they have a place. As an example of such correlation, examine the following assignment for a lesson in the advanced third grade.

(1) Broken Chord Exercise.

Practice the exercise as given in the first four mea sures with hands an octave apart through all keys, transposing upward by half-steps.

(2) Study: Prelude in F, by Reinhold. Ex.2 Allegro



Of course, such exact correlation is not always possible, but it should be approximated whenever practicable.

To recapitulate: First systematize your teaching material by tabulating exercises, studies and pieces, each under its proper heading, in a card index. Next, in dealing with a specific pupil, lay down a general plan for the year's work, and then see that each lesson contributes its mite toward the fulfilment of this plan. To the crudities should have disappeared and the work should accomplish this result, the items of the lesson should be

THE ETUDE is pleased to announce that beginning with the December issue Professor C. G. Hamilton, M.A., will conduct The Teachers' Round Table Department. The work so ably done by the late Newton J. Corey will thus be continued by this distinguished educator. THE ETUDE is proud to have the pianistic head of this famous college edit this department.

#### presented in logical order and should be correlated as far as possible.

Thus at the end of a season's work the pupil will have something definite to show in certain technical accomplish. ments, a better insight into musical interpretation, and an attractive number of pieces which he has memorized and can play with intelligence and surety. Better still, he will be influenced by the example of his teacher to cultivate orderly methods of practice, thoroughness in his musical thinking, and, as result, clear and forceful musical expression.

#### The March Family By S. M. C.

Pupil. "Ever since you required me to write an a alysis of the War March of the Priests from Men-

delssohn's Athalie. I have become so interested in marches that I have endeavored to make a thorough study of this form of composition. Teacher: "This is praiseworthy, indeed. How did you'proceed?

"First of all, I looked up the definition and found the following: 'A march is a military air or movement especially adapted to martial instruments: it is generally written in % rhythm'.

"This definition is rather incomplete; it does not refer to the principal aim or purpose of the march, which is, to regulate the movements of a large body of men. But tell me, what else did you discover?

"Next I examined a great many marches to see in what respects they differ. I found that Mendelssohn's Wedding March and Wagner's Tannhäuser March, both in 1/4 time, begin with an introductory trumpet fanfare: although the construction of the body of the marches differs greatly, the first being kept within the limits of the composite primary form, while the second approaches in construction the large symphonic instrumental forms."

T. "Excellent. I suppose all the marches you found were in 1/4 time." "No indeed. There was Wag-

ner's March from Loh narin, also a lovely Wedding March by Widor, in % time: then a great number of two-step marches, as those of Sousa, in % time."
T. "Very good. Now can you tell me any-

thing about funeral marches?" "O yes, I almost forgot. There is

Chopin's Funeral March from Senata No. 11 second in popularity only to Beethoven's which is also embodied in a Sonata, and Handel's Dead March in Saul, all three of them soul stirring masterpieces."

T. "You have not yet mentioned the military march nor the festival march."

P. "Let me see, there is Schubert's Marche Militaire, in % time. By the way, the dictionary says the military march is analagous to the polka, and is written in alla breve meter. It has therefore quarter notes instead of the eights of the polka rhythm. Well, at any rate, Schubert did not consult that particular dictionary about marking his rhythm."

T. "You may be sure he was his own dictionary. Now what have you learned about the festival march?"

P. "This is also in 1/4 meter. To every measure there are two steps of the marchers, but four, or two beats of the baton. The Coronation March from "The Prophet," by Meyerbeer, belongs to this class, also the Festival March by Teilmann, which our organist sometimes plays as a postlude.

### A Road to Smoothness

#### By Walton Owings

In Music smoothness is a main essential. Often we have runs made up of uneven groups of notes. A good way to acquire smoothness in their execution is to learn them first alone, and then play them while the other hand plays regular and even groups.

Sometimes skips in music cause roughness, unless we are careful musicians. Practicing with the even run will overcome this.

Another point, and the most important, is not to accent the uneven run where it is broken, unless it is on an accented beat. Accents in broken beats interfere with

#### An American Composer-Pianist with World-Wide Recognition

No American composer of the present receives or deserves more sincere admiration from musicians and music lovers than Mrs. H. H. A. Beach. In all probmickest and surest results with beginners who know their ability a census of the musicians of America would unbeginning piano. Even pupils up to the third or fourth questionably class her at the very front in her field. Her vear will often show a decided improvement after a symphonies, her concertos, her piano pieces, her church couple of hours' practice with the cards, and choral music and her songs exhibit musicianship of the highest possible character, originality or rare quality, teacher writes one note on a card, showing the pupil where it comes on the keyboard, and writing the letter modernity and freshness, and a real masterly handling of materials which will give her works permanent position name on the other side of the card. It is well to begin in the musical art of America. More than this they have with G and F of each staff, as with these notes the teacher a distinctiveness which Americans are proud to point to explains the meaning of each clef. It is also well to give as in the works of Gottschalk, Foster, MacDowell, both positions of middle C, on separate cards, at the first Sousa, Lieurance and other writers who have not been lesson, so that the pupil sees at once the relationship slaves to European idioms. between the clefs and staves. After each new note

Mrs Beach (Amy Marcy Chency) was born at Henuiker, N. H., September 5th, 1867. She received her first musical training at a very carly age, from her mother. In 1875 the family moved to Boston where she studied piano playing with Ernst Perabo and Carl Baermann. Also she studied harmony with Junius W. Hill. Other than this she is entirely self taught in composition and orchestration. In 1884 she appeared with the Boston be sure he is right. Then he should mix the cards and Symphony Orchestra and the Thomas Orchestra as a practice with the whole pack. When thirty to thirty-six piano soloist. Since then she has toured extensively playing with many of the leading orchestras here and



MRS. H. H. A. BEACH

abroad. Prior to the war she spent four years in Germany where her piano playing and the performance of her symphonic works met with immense success in many cities

Most of her composition was done after her marriage to Dr. H. H. A. Beach in 1885. Dr. Beach was a man of keen and cultured artistic judgment and Mrs Beach pays a great tribute to his sympathetic but unrelenting criticism. Her compositions have now reached the century mark. Many of her works, particularly her songs have become very widely used. Her piano pieces show a richness of treatment which makes them welcome upon the programs of the finest artists. The ETUDE takes pride in publishing this month what we believe to be an exceptionally beautiful and useful recital number of the highest order. Among her recent published works of distinction are: Te Deum (in F), Spirit Divine (duet), Message (Long), 23d Psalm, Christmas (carol anthem), From Grandmother's Garden (5 piano pieces).

### Watch for the Christmas Etude

You can not help liking THE CHRISTMAS ETUDE this year. The commanding position You can not help liking THE CHRISTMAS ETUDE this year. The commanding position of our publication gives us the choice of the best material the world over. Look for Scharwenka's "Teaching and Hand Training," Mrs. MacDowell's lesson on MacDowell's "Witches' Dance," William Arms Fisher's Expose of the Million Dollar Song Poem Swindle, and a dozen other features.

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Teaching by Cards

By Ernest J. Farmer

THE card system of teaching notes gives by far the

letters; that is to say, with ninety-nine per cent of those

Ordinary visiting cards are the most convenient. The

is written, the pupil names each of those already given.

lesson. At that rate after five lessons the pupil will

know thirty notes, all he will use in the first year. The

pupil should go over the new cards several times, naming

each note and then looking at the back of the card to

notes are learned, he will continue the practice until he

can name all these notes in one minute, without looking

at the cards. When his picces begin to go beyond the

are added and the practice continued

until he can name the increased number in forty-five seconds. Any player,

however advanced, who cannot do

this, will find that the time spent in

mastering it will improve his sight

playing more than twice that time

The cards are also useful in mas-

tering the C clef and in learning in-

tervals. As not quite so much speed

is necessary in recognizing intervals,

it usually is best to give all the natural

intervals in two lessons. It is scarcely

necessary to study any others so

thoroughly. A pupil who knows at a glance

Also the cards may be used for teaching

By J. F. Crow

THERE is no question that the study of the piano

facilitates the study of harmony. The writer knows a

famous orchestral conductor who had made his start

with one of the orchestral instruments and had studied

narmony later. He had never studied piano or any

what he thought was a remarkable discovery dealing with the diminished seventh chords. He had merely

keyed instrument. Once he came to the writer's studio

found out that there were only three such chords pos-

different forms of notation, making twelve written

chords as related to the twelve keys, major or minor.

This is something which any piano student would chance

upon after very little experience with the diminished seventh chords. The conductor thought it a discovery

When Theodore Dubois was director of the Paris

Conservatoire he found that the pupils who had studied

piano thoroughly mastered harmony far quicker than

those who had never studied a keyed instrument.

of revolutionary importance.

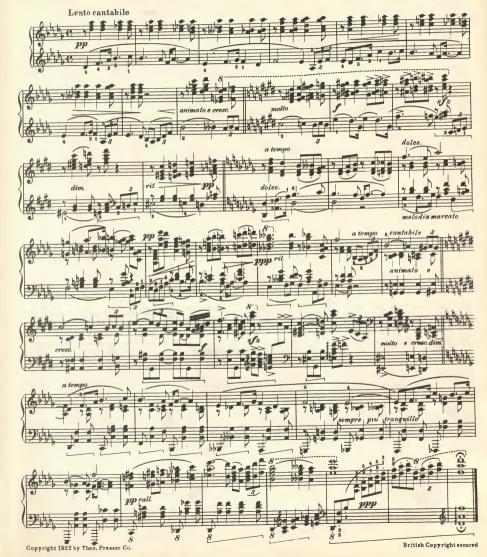
sible although each chord might be expressed in four,

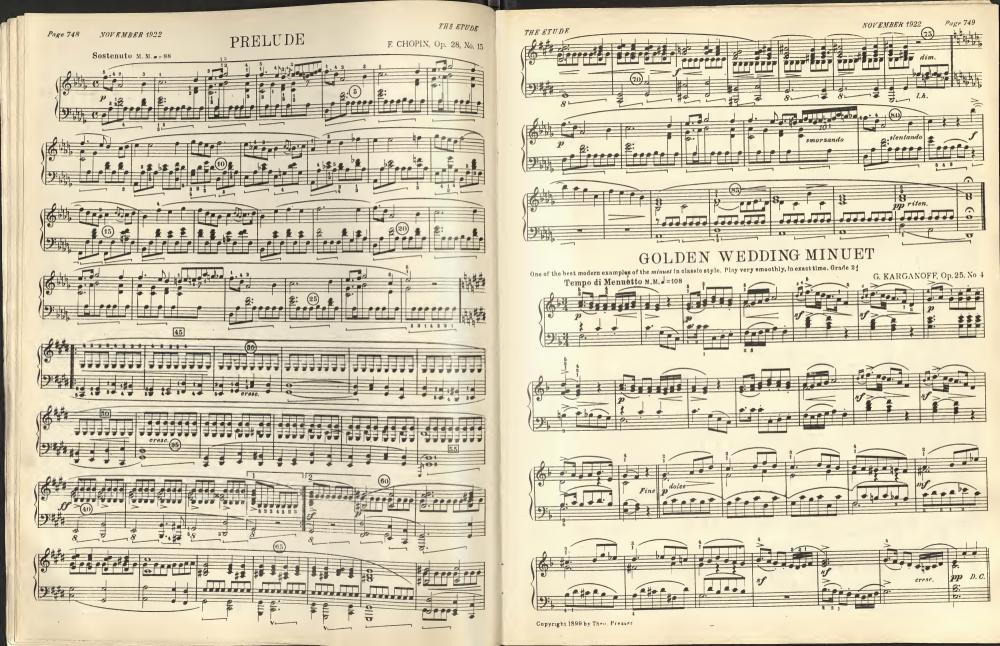
spent in sight reading practic

Seldom should more than six notes be given at one

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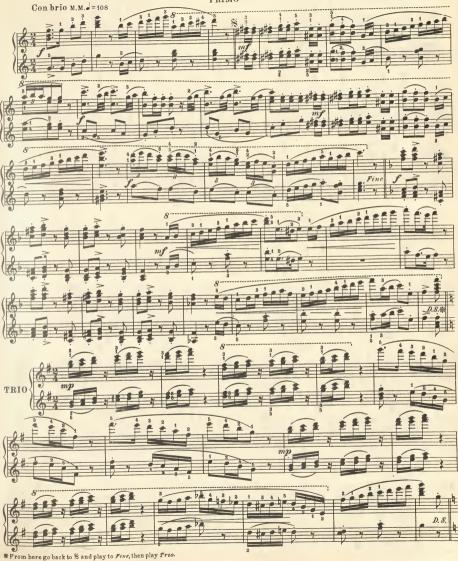
"In the deep forest, in the waning year, the youthful nymph sports among the falling leaves." The interpretation of this number is suggested by the above motto. This Air de Ballet was written for one of the favorite aesthetic dances of the well known master, Mr. Albert W. Newman. It will appear in his new book of dances. Grade IV.











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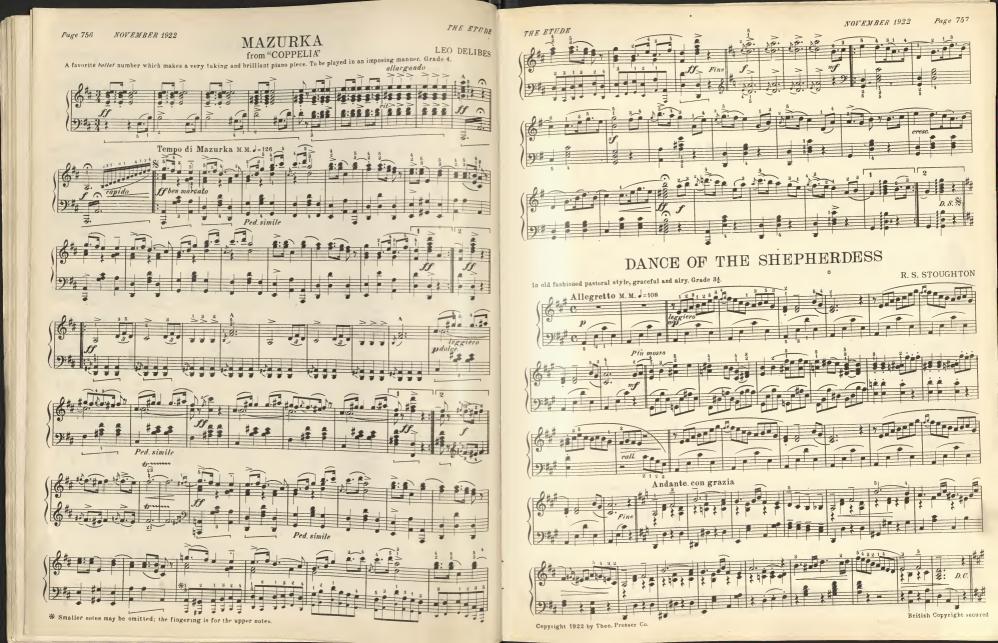
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FELIX BOROWSKI

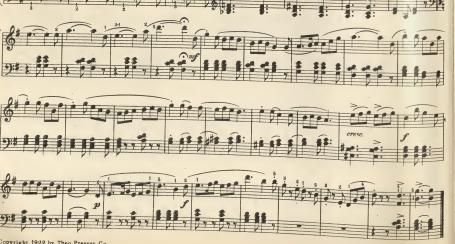


\* From here go back to % and play to Fine; then play Trio.









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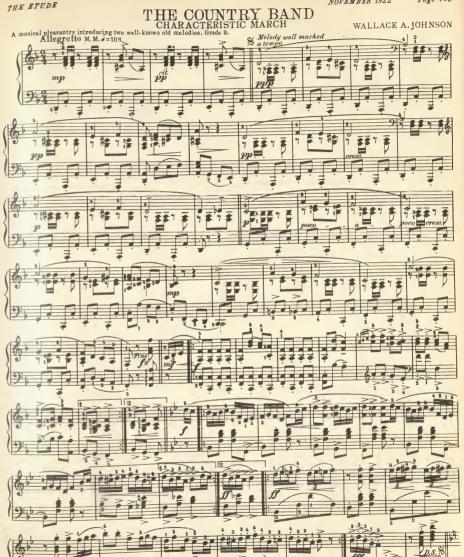
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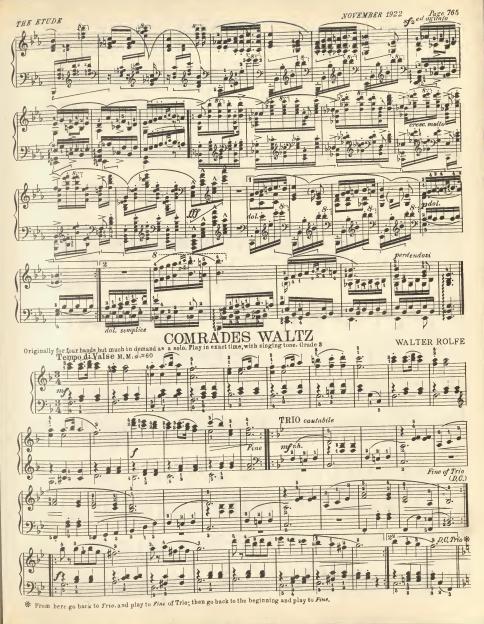
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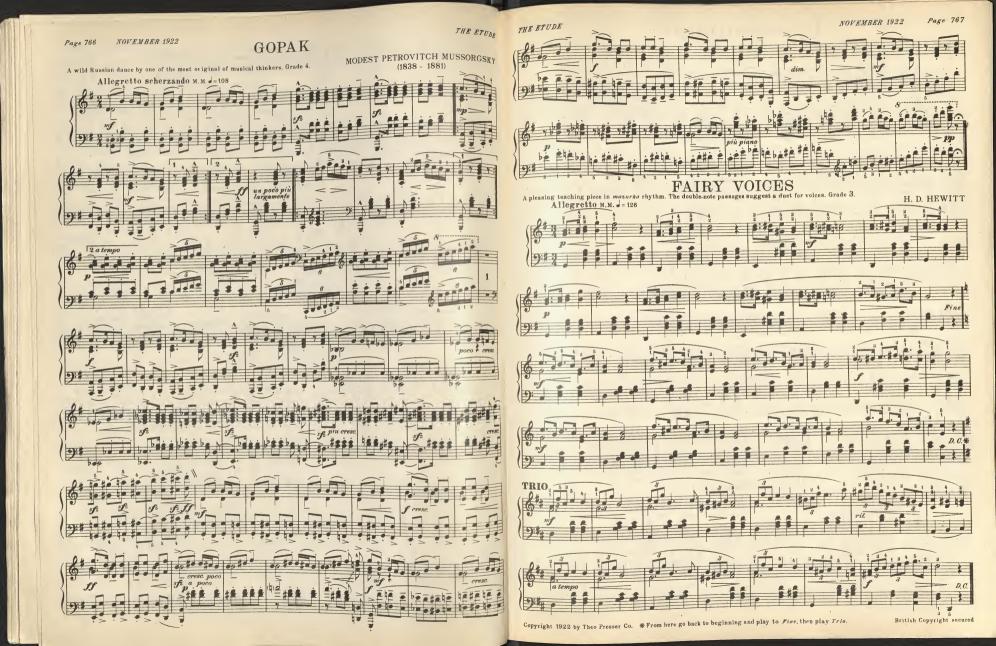


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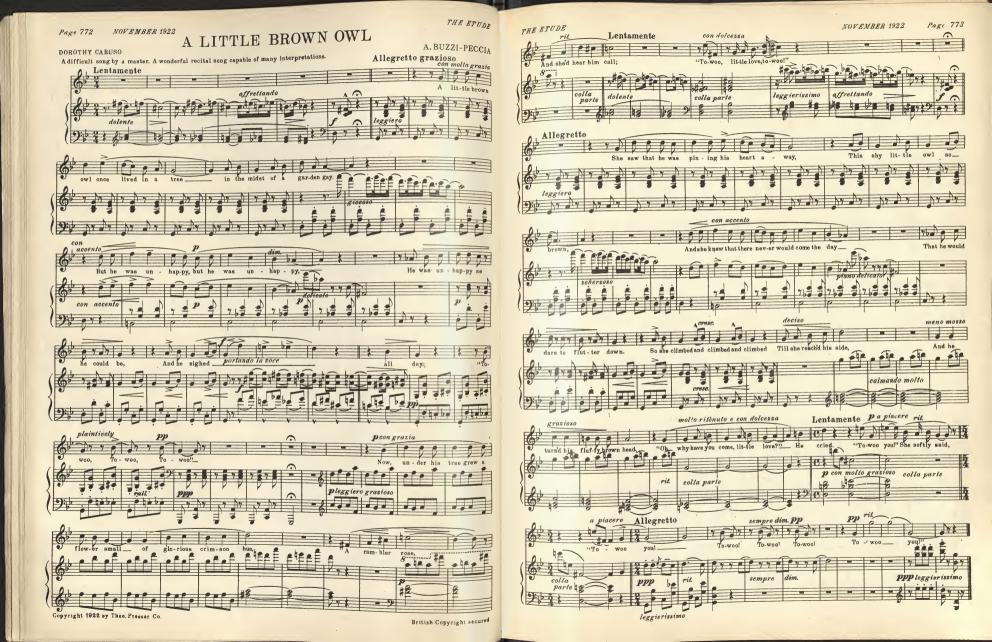
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As a mean of contributing to the development of interest in opera, for many years M. Jones Francis Cooke, editor of "The Bades" has prepared, gratitionally, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensivity in programs and periodicals at home and abroad. Believing that appeals of the popular grant opera, these historical and interpretative notes aspects of the popular grant opera, these historical and interpretative notes on several of them will be reproduced in "The Bades". The opera stories have been written by Badess' Blussorth Highest, austicant editor.

#### La Traviata

Many of the world's greatest master- first performance of the work in Venice pieces are known to have been written in Mme. Donatelli, who was ludicrously stout. an incredibly short time. The Messiah of whispered to the audience in plaintive tones Handel is reported to have taken the com-that she was dying, and the house roared noser exactly twenty-eight days. The Barber of Seville of Rossini is said to have been the work of a fortnight. La Traviata of Verdi, if his biographers are correct, was done in less than one month. Schubert often poured out his immortal songs at the rate of three and four a day. modern operatic repertoire. Melba, Sem-The gift of melody seems like a kind of brich and later Galli-Curci have won promusical fountain-once set flowing it con-digious success in the title role of Violetta. tinues without interruption in a marvelous In all the operatic repertoire there is no

at Venice. The first American perform- provement in finesse and delicacy upon the ance was three years later in New York. part of the composer. Camille is essen-Alexander Dumas (the younger) wrote La tially a "drawing room tragedy" and Dame Aux Camélias. It was dramatized quite different in type from the more bomby him in 1852 and proved an immediate bastic and melodramatic plots which Verdi changed from the time of Louis Philippe this work, particularly in his handling of to that of Louis XIV-librettists have the strings in the orchestra, slender respect for history or geography.

capires, the chimax of the piece is urned or armatic scandal. Indeed, it served to into a farce. What can the manager expect when an enormously upholstered prima to La Traviala was considered a very dardona is selected for the role? At the very ing operatic excursion.

with laughter.

Later revisions, placing the scene of the opera in the eighteenth century and improving the stage management, have made this work one of the most effective in the more charming aria than Ah fors' è lui. Verdi's Traviata was first given in 1853 The opera as a whole shows a decided imsensation. When the piece was made into had previously handled. Musically, Verdi an opera text by Piave the setting was indicates his versatility and elasticity in

The story of La Traviata is said to have Now the operatic taste demands a consis- been founded on fact. When first protent locale with historical plausible cos- duced it set the English and the American public aghast because of its immorality. For decades it seems to have been the Its performance as an opera was at first fate of this opera to have a star so plentifully endowed with avoirdupois that in the sung in a foreign tongue. But this was guerite de Gauthier in the French version Galsworthy. The managers of those days of the clear visities and the control of the clear version. of the play, Violetta Valery in the opera) were not above fomenting the idea of a expires, the climax of the piece is turned dramatic scandal. Indeed, it served to

#### Story of "La Traviata"

Slory of "La Traviata".

Act 1. Drawling-room of Pipelatin. Bretary region. Violetta jobs Alfredo in a drinking song. The guarantees of the property of the pr

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A singer's study is based on the comparison of efforts. He improves only as he perceives with more or less accuracy the relation of cause and effect in his practice. When he makes a tone, he can tell in two ways whether his attempt has been successful; first, by the sound, and second, by the feeling. There is a vast difference between hearing and listening. Our sense of tone is passive when we merely hear. but active when we listen. Listening implies attention. The singer never hears his own voice as the audience hears it; but, nevertheless, he does hear it to a certain extent, and if he is an attentive student he learns to associate certain definite feelings with a correctly produced tone, and the reverse. The sensations connected with good tone are those of buoyancy, exhilaration, and comfort, while in making a had tone the student feels self-conscious.

stiff, and uncomfortable, It is well to reduce the technical elements in vocal study to as definite a basis as possible, since the clearer in one's mind The second aspect comprises an enkindled the same relation to the breath in all perare the means for producing a given result, and exalted state of mind in which all our sons, so do the intercostal muscles, and so the more clearly will the intent of the expressive forces are awakened and loes the larynx. The resonators, of course, and so into which it is poured; and each consomind be carried out; as, in the last analysis, aroused by the emotions which transfigure vary in shape, giving to each voice its nant, phonetically necessary, must be the technical elements are the soldiers, and the mind holds the supreme command, Mutiny in the vocal camp is fatal

tone is formed into words. The breath is the blossom of sona

#### Pain as a Signal

The two principal causes of inhibition in singing are stiffness, and lack of energy. The first of these manifests itself in a variety of ways, and unfortunately every muscle in the body is subject to its devitalizing limitations. At first the student is apt to feel helpless at the discovery that the reason he does not sing better is because some part of him is rigid. Pain is Nature's way of calling our attention to the fact that all is not well with us. We are generally warned by pain in time to ward off disaster. And so, when breathing quence. muscles, or jaw, or tongue are so stiffly held that they cannot easily move in the performance of their duties, we know where to place the blame, and need not wait until they begin to hurt us to start active measures for their relief, and at the same time improve our vocal tone If however, we persist in singing rigidly, not only may the stiffness cause pain and congestion, and render us liable to various forms of throat irritation, but also the most disagreeable symptoms are likely to crop out in our singing. Nasality, throatiness, shrillness, harshness, unsteadiness, weakness of voice, and shortness of breath are usually traceable to this cause.

Stiffness is also responsible for almost all other vocal defects, such as shortness of range, monotony of tone, uncertainty in using the extremes of the voice, the tremolo, and very often the inability to sing in tune, as well as the inability to

Singing is first done in the mind, and it is there that the impulse originates. For this reason we must not struggle to attain freedom from muscular constriction, It often does much more good to stop, and try to think vividly how to do a thing than it does to allow the muscles to become involved in the intricacies of an irresponsible tangle of effort.

Let us, then, think calmly and clearly how we ought to feel when we sing and first of all, in order to avoid complications, over quite dispassionately,

### The Singer's Etude

Edited for November by CHARLES EDWARD MAYHEW

A Vocalist's Magazine Complete in Itself

#### The Mind and the Technical Trinity

muscular limitations as to breathing, tone, lute necessity. and diction, and placed at the disposal of There is no mechanical difference bethe text and its wedded spouse, the music, characteristic sound; but the way of using

the voice are fused into one by the will, fore, the variable quantity being in the brain The idea of good singing comprises a the determination to "put it over," and all of each singer, in order to enable that sequence of three essentials: first, the is inspired by the text as appreciated, first brain to color the voice, and to phrase exbreath; second, the tone; third, the word by the composer of the music, and second pressively, we must train the vocal ma-The breath is vocalized into tone, and the by the singer. If the mechanical technic chinery to instant response so that the is practically perfect, and the imaginative breath may adjust its pressure, the larynx a product of the fancy, and the wonderful the root, the tone the plant, and the word mind is enriched and ennobled by a wealth may modify the resonator, and the articuof inherited or acquired sympathy and in- lating mechanism may carry out every subsight, the domination of this spiritual tech- tle effect telegraphed to it from headnic, as it might be called, over the liberated quarters. and mechanically free voice, is capable of producing marvelous results both in tone

and in psychic effect. It then becomes apparent that the second cause of vocal inhibition, lack of energy, which means about the same as lack of and diction. Thus, lack of energy cannot but prevent the singer from ever attaining the highest vocal manifestations, and may

#### Breath, Tone and Word

anything well that your mind cannot grasp. the quicker the result. Ask questions freely of your teacher, until

The fact that a great many singers pay is to most people an unexplored region. Reading by the use of phonetics is taught argument in favor of ignoring it, even if in some schools with astonishing results. they themselves boast of it, as many do. With a knowledge of proper breathing and If they had studied it out, and had com- the adoption of phonetics in learning to pared the mechanically efficient way with read, good voices would become the rule their habitual way, they might have found instead of the exception. The study of the former more effective, and might have phonetics is conducive to the production of been led to adopt it with marked improve- clear, far-reaching vowels, utilizing to the

Singing has two distinct mental aspects. dent deficient in coordination, however, The first comprises an intimate knowledge the study of controlling the voice by a of one's own individual voice in its purely balance of energy between the diaphragm mechanical possibilities, freed from all and the vocal cords in exhaling, is an abso-

dynamics, agility, and general plasticity. lungs of another. The diaphragm bears These two forms of mental control over them all is the same in every case. There-

#### Reaching the Ideal Tone

One reads here that diction is overemphasized in writings on the subject of voice, there that too much is said about breathing, will, prevents the fusion of inspiration and somewhere else it is doubtless solemnly with the technical trinity, breathing, tone, averred that, in the study of music, too much is being said about tone. Too much common sense cannot be talked about sing-the dynamics of speech is of too subtle a ing, especially concerning the three vital easily prevent any attainment of conse-points of energization, the technical trinity omniscient vocalist. Therefore, when he of breathing, tone, and diction; for it is only through the absolute freedom and take account of the vowel; and when he energized coördination of these that the deals with vowels, he must consider the No matter how confused we have be- spiritual or imaginative mind of the singer support of the tone, come in our attempts to learn to sing, can produce its highest manifestations. If whether by the teacher's fault or our own; the tone is to be improved-and that is good results can be obtained only when we what all vocal teachers are talking aboutlink up our connections of breath, tone, and there is another way of getting at it in word properly. Think it out, without sing- addition to holding the memory of an ideal ing, and then, when the relation of the tone. There is a way of doing it, just as three has become clear in your mind, go there is a way of doing everything, and carefully to work. If you have made the the sooner one learns the physical condimistake in the past of working blindly, tions necessary, the sooner will the ideal without clear thought, don't get caught tone come within reach of the student. again; for you will never succeed in doing The more senses brought into requisition

Learning to articulate well is, in its Ask questions received to your dealers, and way, fully as important as learning to of the value of singing as a study. In its is like a headlight. It must show the way breathe properly; yet very few people, the a nearing it. It must show the two when they are learning to talk, are taught to and many much-disputed points, technical speak distinctly. The realm of phonetics and otherwise, are brought squarely into ment in quality and control. For the stu- full the resonance-chamber of the mouth.

The editor of the Voice Department for this month, Mr. Charles a number of musicians of the day to use the Edward Mayhew, was born in London, in 1875, and studied singing text for a song. Among those who rewith Iwan Morawski. Coming to America he gave many recitals and sponded were Salieri, Cherubini, Czerny, hrst of all, in order to avoid complications, put aside for the time being all thought of settled in Pittsburgh, where he has sung in leading churches and has and Zingarelli. The last named wrote no put aside for the time being an inought of state in the dramatic, and look the vocal machine taught for many years. He now holds the post of Director of the less than ten settings.—From Willis' "The Vocal Department of the very active Pittsburgh Musical Institute.

Much is written about tone, and little about vowels, and yet the vowel, although produced from the tone, has as much, or more, effect on the tone, than the tone has on the vowel. It is not possible to tell anyone how to hold the tongue, lips, lower iaw, and larynx, because they are not held. Their function is merely the exto its final form as it issues from the lins of the singer. All these parts are in a state of poise, ready for instant adjustment at the bidding of the mind. The only fixed sensations being that the tongue must never draw back during vowel emission, but must remain passive, and that the support of the tone by energized control between the breathing muscles and the larynx must never be lost. The exact position maintained by tongue or lips during the emission of a given vowel is a some what variable quantity; but the sound of the vowel we are making can, and should he exactly determined. It is in the very our perceptive senses with regard to attack, tween the lungs of one person and the perfectibility of the sounds in a language that the real hope of the art of voice usage lies; for the vowel must fit and fill the mouth as water takes the shape of that

#### formed with exactness but without osten-The "Mid-Region" Between breathing and diction lies the

"mid-region" of tone, with all its magical and mystical possibilities. Tone is entirely resonator of the human voice is the most perfectly regulatable tone-controlling apparatus imaginable. At the back its possibilities are governed by the movements of the delicate little musical instrument we call the larynx, which, by adjusting itself in its sliding-space between the top of the trachea and the pharynx, makes possible every kind of tone color the mind can ask, and in front the resonator is modified by the position of the tongue and lips. So marvelously organized is this device, that the interweaving of tone-color with nature to admit of disruption even by an considers tone, he must at the same time

The longing of the public to hear singers who have learned the right relationship of the tone to the breath, and of the word to the tone, is exemplified by the case of the young lady who was recently "featured on the front page of our newspapers, with the suggestion that she should be presented with a gold medal because people can hear the words she sings. If students, singers, teachers, and all who love good singing would read the very comprehensive book "Great Singers on the Art of Singing," the spotlight of understanding.

#### Many Settings

Contractos and baritones who sing Beethoven's familiar song, In Questa Tomba, would be surprised if they were told that 62 other settings of the same poem were made about the same time Beethoven wrote his. A publisher invited Word," July, 1918.

#### Common Sense in Vocal Practice

or at most semi-weekly lessons. He spends easy to get over, when once it is detected or a most an agood deal of time wondering whether he is "getting along" as well as he ought. If he has a "bad" lesson he generally gets a D, B, M, which should take the pitch of grouch and lets it becloud his mind for the vowel following it. A tone which several days; but he seldom concludes that is "scooped" seldom has the same feeling what he really needs is a mental stock- of buoyancy as one which is properly taking, to find out what sort of ideas he attacked. has on hand on the subject of tone quality, breathing, diction, etc., and how clear these nipped in the bud, for if it is allowed to ideas arc. Habit is a most consoling thing, blossom it creates a distinctly unpleasant and there are few experiences that so jolt atmosphere. It is of no practical use, is one as having to get out of a well-worn highly detrimental in solo work, and rut. The process of getting out is usually deadly in ensemble. In fact, one who uses a sharp reminder that your mental wagon the tremolo may be said not to understand is of the springless variety.

Unless vocal students have singing par- the sustaining of the tone by the breath. ents, or grow up in a family in which good It requires great perseverance to eliminate vocal usage is habitual, both in speaking the tremolo. Attentive listening for a tone and singing, they are very likely to imitate as steady as a straight-ruled line is helpful. those around them and thus unconsciously In trying to overcome the tremolo habit the adopt faulty methods. By "faulty methods" is meant ways of doing a thing which pre- understands the correct use of the diavent progress. The only way to keep out phragm in sustaining his tone. It will of this sort of trouble is to look sharply often be found of the greatest help to after one's speech.

regular practice does not progress as he the steady poise of the tone on the breath thinks he should. What then? There is as it issues from the vocal cords. Try to a wrong idea dominating his efforts. The steady the tone with the breath, singing voice is a part of the human machine, just quietly, and watching the steadiness of the as the whistle is a part of an engine. The larynx with the finger-tips. The old style voice must have breath support. This is BF phonograph, or any recording device, produced by proper cooperation between is useful in trouble of this kind. Some the larvnx and the diaphragm. The larvnx times the making of a record is the only sinks towards the chest, and the diaphragm, way a teacher can prove that a pupil has lifting the breath towards the vocal cords, a tremolo for, unfortunately, many students Don't forget that the diaphragm become offended at any such suggestion. cannot rise unless it descended when breath was taken. The larynx in its descent leaves break, it is not properly supported by the the throat open if the tongue is not drawn breath. Tight muscles are interfering, and back or the jaw held stiffly. Freedom of the tongue is probably pulling back. If the tongue and jaw makes it possible for the tone is unsteady on any particular one to articulate.

that, and still my tone isn't good." How does he know his tone is not good? Is it then speak the vowel and then sing it with because his teacher told him so, or because the same ease. he himself was listening and detected the imperfection?

in one, or even two lessons a week, neither can he tell whether a pupil is thinking correctly as he works; and that is the thing that makes all the difference in the world. Nature has furnished the student himself with two ways of telling when a tone is fact hardly anyone ever forces the voice correctly made:

#### 1st. By the feeling. 2d. By the sound.

his tongue lie loosely at full length in his improvement begins only when the student mouth, with the larynx sinking to a point works with intelligence. sufficiently low to afford the tone a wellhimself, and his tone will immediately sound front teeth, where all vowels focus. There better. If he is trying to make some is no such thing as singing without changparticular vowel, let him first speak it ing the position of the mouth, for this clearly, with tongue relaxed in the front not only prevents the formation of words, of the mouth, and a loose jaw; then let but produces the utmost monotony of tone. him sing it with precisely the same sense to accomplish and may take infinite patience. Most people make certain vowels more easily than others; but all must eventually be produced with equal ease. Study the tongue and lip positions in speech, before a glass.

an attack, or at other times, he generally panding freely until the ear is satisfied. does not hear it himself at first, but he must hear it before he can remedy it. do with your breathing apparatus, both

THE average vocal student takes weekly "Scooping" on an open vowel is usually

The tremolo, or wobbly tone, should be the first principle of vocalization, which is student should be sure that he thoroughly rest a finger-tip lightly on the larynx, as Supposing a student does his very best the wobble is generally caused by rigidity (a variable commodity), but in spite of of the surrounding muscles, which prevents

If a tone breaks, or feels as if it migh vowel, that vowel, for some reason does "But," says the student, "I've done all not focus. Look to your breath support,

If the tongue has a consonant to make be sure it moves freely. If it does not, Now a teacher cannot explain everything the ensuing vowel is sure to suffer. Never prepare to make a consonant while sustaining a vowei, for the vowel is sure to change or lose its focus.

A lot of nonsense is talked about ruining the voice by forcing; but as a matter o violently enough to do actual physical harm to themselves. The principal harm is done to the audience. Forcing the voice It is true that the singer's own sense generally consists of drawing the tongue of hearing cannot tell him exactly how back, stiffening the jaw, and then trying to his voice sounds to some one else; but it make a loud tone. This is a good deal like will tell him many things by which he can trying to run an automobile with the brakes be guided, and he should remember this, that on, and, so far as real singing is concerned, his sense of hearing will, in every case, it is about as successful. No one can ever verify what his sense of feeling tells him. learn to sing in this way; and the longer So, if his throat feels tight the tone will the wrong way is persisted in, the longer sound meager, harsh, or peculiar. If he it will take to retrace one's steps. No then experiments before his mirror, letting matter how many lessons one has taken,

The point of articulation is in the front expanded resonating space, his throat will of the mouth, where practically all consocease reminding him that he is choking nants are made, or right above the upper

If you have a break in your voice you of freedom as in speech. This is not easy are forcing it. You are trying to make your voice sing instead of letting it. Remember, no two pitches can be made with precisely the same adjustments, but each tone must have its own cord adjustment, which is found by singing easily, and its own resonating adjustment, which If the student "scoops" when he makes is determined by the ear, the throat ex-

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Few people know that Haydn's Mass pressed with it that he asked Haydn for No. 3 is known in Germany as the Nelson the pen with which it had been written. Mass, in honor of the great English sailor, Upon receiving the pen the great warrior Lord Nelson. Nelson is said to have heard drew out his gold watch and presented it

the mass in Eisenstadt. He was so im- to the composer,

### A Tight Throat and the Breath

the act of making the tone begins.

the body, on the soft spot just between the remain energized all through the song-

tercostal) muscles should be energized be-"floating" ribs and the waist line, the Thus the upper chest will not drop at the

when you inhale and when you sing. This every practice period the voice ought to involves two distinct and separate actions, feel freer and more vibrant. A word expansion at the base of the lungs when poorly pronounced, especially if the vowel you breathe and contraction at the same does not focus, will cause endless trouble point as rapidly as the breath is used in with the tone. making tone. Speak your words plainly

Use common sense when you practice.

in the front of your mouth; never draw and don't trust to luck. Stop guessing and back your tongue nor hold it; never stiffen taking things for granted. Always listen your jaw, but let the tone fill the whole hard to yourself and be suspicious of your 1. Pitch,

- 2. Vowel.
- 3. Quality.
- 4. Steadiness.

period, feeling vibration on the lips as well Ask your teacher questions, and try to learn the principles governing the use of The speaking voice should steadily im- the voice, so that you may understand the prove with the singing voice, and after relation of cause and effect in your practice.

vocal cords, may be absolutely plastic and

breathing in inhaling and exhaling is un-

#### Technical Consciousness in Vocal Performance

Although technic is a "means to an rassing lack of control caused by tightness end" it is much better to have the "end" and, on the other hand, that the tone, which in sight when singing a song than the begins the moment the breath reaches the "meane"

resonating space from your larynx to the

front of your face. If your breathing is

correct you can help matters along a great

deal by humming for 15 minutes, without

singing at all, before each vocalization

as in clear focus behind the nose.

When a singer is performing he should in readiness to adopt the quality suggested have in mind only two things: his bellows by the verbal phrases of the song. These (for that is what the lungs are used for phrases, being in their turn composed of in singing) steadily pressing the breath up- words, the words dividing into syllables wards, employing every energy needed for constructed of consonants and vowels, the the purpose, and his articulating mechanism, sounds of which are practically determined by means of which he tells the audience for us with precision by the dictionary, we why he is singing and what he is singing have but to think of their meaning and about. To breathe well and to articulate speak them with truthful, dramatic emwell, are the two big factors in "putting phasis to obtain the appropriate vocal color. over" the song. An interesting fact under- Our spirits are deeply stirred by the sublies this truth, and that is that attention to tle import of an imaginative text. The these two fundamentals brings about the soul of the mind is moved. The breath is employment of energy at the two extreme so to speak, the soul of the body. Since points of the vocal machine. singing is a physical act, it is necessary for

Singing makes use of the whole body the soul of the mind to work in harmony and does not, as some would seem to have with the soul of the body. Hence, if we give us believe, start in the throat and come our mind charge of our breath and of our through the nose. From the feet to the words, whatever of understanding we poslarynx every bit of muscular energy is on sess will be able to show itself, and that the alert, without rigidity, to see if it can mightily. be of any use to the mind in producing the But, alas, this good thing can only come particular sort of breath pressure needed to pass when the laboratory work or proper

to make the voice expressive. Energy, properly directed, is a marvel- derstood and practiced, when the breath ous thing. We stand entranced when we support of every tone in the range has watch a skillful performer carrying a been worked out, and the consonants and seemingly impossible feat to a triumphant vowels have been liberated from the thrallconclusion. We hold our breath as he dom of rigid muscles. winds unerringly through the mazes of the Another inestimable benefit to be derived thing, automatically sure of his means and from concentrating in performance on

breathing and words is that it takes the The voice, being a wind instrument, attention of the singer from himself and must have an energized bellows, and in that way becomes a cure for stagenothing short of this will suffice. If the fright and self-consciousness. It fixes his singer's practice has been properly done he whole mind on the business in hand and will have been learning to let his throat makes him centre all his energies on what expand in order, on the one hand, that he he is doing, forgetting the means in the may be saved the discomfort and embar- desire for a glorious end.

Admiral and Composer

MANY singing students understand that student should feel the part which exwhen a breath is taken in singing the dia- panded when he took his breath begin to phragm must descend and expansion must contract slowly and steadily at precisely

be felt at the waist; but they do not under-the instant when the attack is made. The stand that, when they begin to sing on contraction should continue throughout the that breath they have so carefully and phrase, so that the body, from front to correctly taken, there is a reflex action of back, will feel small at the waist at the those breathing muscles from the moment end of each breath. The rib-raising (in-If the hand be placed in the centre of forc the first breath is taken, and should end of a phrase but will remain still advanced, leaving the lower chest to expand

again freely as the diaphragm descends. This energized control of the breath when singing, permits the student to pay attention to the expansion of the throat and the relaxation of the tongue and jaw. It is assumed the student understands that feeling in this respect.

in the idea of the expanded throat.

FIRST. Let the whole tongue incline towards the front of the mouth, touching the lower teeth all round. Never let the tip of the tongue leave the teeth during vowel emission nor the back of it bull into the back of the throat. Don't fight with it, just relax it.

SECOND. Drop the jaw freely from the joints beside the ears.

THIRD. Allow the larynx to sink to the lowest possible point in the throat consistent with a good vowel, a full, agreeable tone, and perfect physi-

Any tone which is full and musical passes through a big, open space in the singing should be quite painless for both throat on its way to the front of the face; audience and performer, that is to say, he and there must be no tight muscles intermust know that throat-effort will have to fering with the sound anywhere between be eliminated before the tone can improve. the rising diaphragm (contracting waist) The whispered vowel illustrates the correct and the point of articulation in the front of the mouth, right above the upper teeth. Vowels are made exclusively in the Unless the tone completely fills the resomouth, but of course the tone-tube, cavity, nating spaces between the vocal cords or resonator, is filled with sound before (larynx) and the face, it will always be that sound reaches the mouth. This tube difficult to control. The easiest way to en-(called the lower pharynx) can be modified courage the right feeling of the tone is to by three actions, all of which are included hum quietly, in easy range, feeling vibration on the lips as well as behind the nose. This may be done with great advantage for 15 or 20 minutes on slow scales, immediately before the daily vocalization on vowels. The tongue must never be drawn back, nor the teeth shut tightly together. Free articulation is indispensable to ease of tone production.

#### Individuality in the Singer

Handel Expurgated

THE following anecdote is given in the took one of the choristers with a bundle of preface to a copy of Dr. John Clark's music books under his arm. What have

edition of the "Messiah," the testimonial of you got there, my man?' said the Doctor.

which is signed by Henry R. Bishop, 'Zum of Handel's music, zur, that we're

William Parsons, John Braham, and Muzio

goin' to zing at church to-day,' was the rejoinder. 'Handel,' said the querist, some-

place the inhabitants of which were more difficult?' 'Why,' said the countryman, 'we

primitive than scientific, Dr. Busby, on his did at fust, zur, but we altered un a bit,

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way to church on a Sunday morning, over- and he goes very well now."

"Being on a visit to a friend in a country what astonished, 'don't you find his music

but in his brain.

In view of the wide variation in vocal In the case of the second class the voice

the brain will put them to good use.

musical brains, and often not.

Vocal sounds do not happen to be good or uality.

Clementi.

in your community.

DISTINCTIVE character, or individuality, bad, but behind the production of all sound in a singer lies not in his method or technic is law. Given actions produce given results, from which there is no appeal.

pedagogics and the many who became sing- is very seldom entirely pleasing, but it is ers in spite of, rather than because of, their good enough to elicit the oft-repeated training, we are forced to admit that phrase, "Why, you ought to be singing in Mother Nature has an ingredient called grand opera!" This singer seldom learns in English "common sense" of which she the fundamentals, because he does thus sometimes puts a "dash" in the human well without them; but, since he seldom arrives at a technical understanding of If the teaching is right the mind of the what he is doing, that part of his mind student will aid him in getting results. which would express emotions through the If the principles given out by the teacher medium of intense tone, extended range, for the guidance of the pupil are mechani- and clear and potent utterance, for want ENGAGEMENT RING WALTZ cally correct, that is, such as will give re- of positive technical knowledge is never sults because they follow well-known laws, able to find itself; and the "God-given" voice thus fails of its ultimate possibilities.

There are, roughly speaking, two kinds It is only when the singer's mind has singers: first, those who have musical acquired the necessary knowledge of how possibilities and the desire for self-expres- to do easily and beautifully all things that sion in song but no mechanical co-ordina- may be required of his voice in a technical tion to make their voices acceptable, and way that his individuality can show. It second, those who naturally emit pleasing does not show itself in the affectation of vocal sounds without any technical know- extreme styles of dress, nor in odd ways ledge. These are sometimes equipped with of wearing the hair, nor in peculiarities of pronunciation, nor in mannerisms; but the The understanding of how the thing is moment a truly cultured singer opens his correctly done can do no harm to either lips all who hear him can tell, by the grace of these two classes. To the first it is and refinement of his diction, by the outindispensable; consequently, if these master pouring of flawless tone adequate to all the laws governing the development of the demands in range and expression, by the singing voice, they have every detail liter- complete forgetfulness of self in the rapally "at the tip of the tongue." They ture of singing, that he has learned to know absolutely what they are about, master himself and thus reveal his individ-

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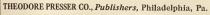
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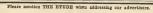
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#### The Relationship Between the Right and Left Hand

By T. D. Williams

ONE of the most important (and probably one of the most neglected) elements in violin playing is the relationship between the right and left hand. It is equally as important in wind instruments, referring, of course, to the relationship between the tongue and fingers.

A great many violinists seem to think that the bow and fingers must move together, which is far from being the case. The fingers always must be placed slightly in advance of the bow movement, else clear, distinct runs would be impossible in a rapielly howed passage.

the fingers will move. First to be slurred and then bowed. (Repeated several times.)



Everybody knows you can slur much bet-



The fingers are to be placed where the rests occur and care must be taken that the bow does not move while this is being

#### Regulating Violin Tone By Bridge Adjustment

By Clint C. Reynolds

If your violin has too sharp a tone, use a broad-footed bridge of oldest, rather soft wood

If the tone be dull, weak or unresponsive, get a hard, well-seasoned bridge, thin, and with small feet. Or cut away a little of the outer ends of bridge feet.

This is not guess-work. The writer has making violins.

### The Violinist's Etude

Edited by ROBERT BRAINE

#### Starting the Vibrato

posed old Cremona violins, more inquiries three ways. For the benefit of players, who do little the violin department of THE ETUDE, than ple: the finger tip is placed firmly on the finger, as indicated in the above diagram, thinking themselves, I have prepared a any others. This universal desire to mass string at the correct point to produce the he should take up the study of the scales study which will demonstrate the importer the vibrato is not to be wondered at required note; the motion of the hand to in the third or fourth position, practicing tance of this phase of violin technique. It since the tasteful use of this grace height- and fro causes a backward and forward them very slowly in whole notes, with a is simply a scale to be played as rapidly as ens the expression, and invests even the movement of the tip of the finger, thus vibrato on each note. The general rule in simplest melody with a charm which is causing a minute alternate raising and violin playing of leaving the fingers on possible in no other manner. The vibrato lowering of the tone in pitch. This trem-the strings as they are played must be held makes of the tone of the violin a living bling of the tone in pitch makes it sound in abeyance in practicing this exercise, as Cesar Thompson, the famous Belgian vio- the influence of any strong emotion, sor- hand and prevent it from swinging freely, fingers," and such it is.

as the case may be), notwithstanding that natures, in a similar manner use the trem-tensity of feeling desired. you can bow sufficiently fast when you are olo, in their singing, naturally, and instinc- Very few violinists, even those known practice. tively, because they feel the need of it. to fame, have the vibrato under absolute Play examples A, B and C and you will Many singers, as is the case with many control. By this I mean the ability to soon discover wherein the trouble lies. Now violin players, over-do it, and thus lose perform it at any given speed and with for the cure, viz.: How to acquire the art much of the advantage with which its varying width of swings of the enger tips. of placing the fingers slightly in advance of use invests singing and violin playing. Wonderful effects can be produced by the bow. To acquire this one must practice Too much vibrato is like too much season- commencing the vibrato slowly and gradit very slowly at first until an automatic dif- ing in food, or too much sugar. Too much ually and evenly increasing its speed, and

I have prepared the following exercise ture, who do not feel the need of the the finger tips. The average violinist is achievement is in causing tones to come with a view to developing this most im- vibrato in their playing, as do those of too apt to perform the vibrato always at portant feature in violin playing, without a more passionate and emotional temperature in violin playing, without a more passionate and emotional temperature in violin playing, without a more passionate and emotional temperature. which no player can ever hope to succeed. ment often will study the violin for years swings of the finger tips always of the with the bow. It is something like the second violin part without manifesting the slightest desire to same width. In this way he misses an in a rapid movement (after time, so called.) use the vibrato, and for this very reason enormous range of expression of the vary- scribed by the London press as an excel-It should be practiced slowly at first until often have considerable difficulty in acquirthe fingers place themselves without think- ing it; not feeling the need for it, they ing. Then the speed may be increased. But practice it very little and have to have conremember, first of all, the greatest benefit tinual and systematic instruction in it from where it is hardest of all to execute. I will be derived from slow deliberate move- their teachers. Then, again, there seems to be a large class of violin students, to pupils to execute the vibrato that it is sight of the audience, and steps back from judge from the letters of inquiry on the subject received by The Errupe, who see er positions. The third position is very nary to state, the violin keeps on playing good violinists making constant use of good for the first attempt. Make the and finishes the composition in the same the vibrato, and who are anxious to acquire it themselves.

The best way to learn the vibrato is, of course, to go to a good teacher, since he can show the pupil by precept and example

way to go about acquiring it. different ways: First, with the finger against the ribs of the violin. Then swing Mr. Edmonds claims that the violins are alone; second, with the movement of the hand to and fro, alternately away from toned and fitted with certain equipments hand from the wrist; third, with a move- and towards the performer. This motion which render them sensitive to his mental ment involving the use of the arm. Of will cause the requisite to-and-fro motion control. He claims that his power to play these, the movement of the hand from the of the finger tip, alternately depressing the violins at a distance comes from mental learned this from experimenting while wrist is incomparably the best, and is em- and elevating the pitch of the tone, as re- telepathy. ployed by the best artists. In this manner quired.

Aside from questions relating to sup- see the vibrato done in either of these in disgust.

in regard to learning the vibrato reach The theory of the vibrato is very sim- vibrato fairly well with each separate voice, charged with emotion and feeling. like a human voice which trembles under when the fingers are left on they lock the linist and teacher, called it "life under the row, anger, love, rage-any passion in the gamut of human emotions. A very slight the vibrato, students differ greatly. Some Some violin students acquire the vibrato motion of the finger tip would give the learn it passably well in a few weeks. naturally, without the teacher saying a semblance of comparatively mild state of Others require months. However, any word to them about it, and without any in- emotion, and a very wide swing of the fairly talented pupil can succeed in learnstruction, simply because their emotional finger tip would picture a deep, tragic emonatures crave it, and they instinctively do tion. The rapidity of the motion also has fully, in the right manner. In my own ter and faster than you can bow (or tongue it. Some singers, with deeply emotional much to do with indicating the exact in-

ferential movement is developed between the two hands.

sweetness cloys an i defeats its purpose, vice versa; also by gradually increasing the two hands.

Violin students of a less emotional na-

ing emotions, tempts the vibrate in the first position, selection. In the middle of it he lays the have found by long experience in teaching music stand, placed on the stage in plain

ow to do it. In the absence of a teacher start with a single finger, taking care not enext best method is for the student to to hold the other fingers on the string. In watch other violinists perform it. There playing the first note in the diagram the are thousands of violin students living in hand is in the third position with the secout-of-the-way places where there are no ond finger on the G string. Let the wrist mence playing the composition directly violin teachers, but even in such places rest against the ribs of the violin, and be where Mr. Edmonds left off, and play it there are occasional opportunities of hear- careful not to grip the neck of the violin through to the end. The tones are deing and watching traveling violinists or between the finger and thumb, as that scribed as clear and distinct; and that the violin players visiting in the neighbor- would lock the hand and make it impos-It is very rare that such violinists sible to swing the hand freely from the of Mr. Edmonds is proved by the fact that would refuse to show the anxious student wrist. When ready to start there are the style, phrasing and interpretation of how they perform the vibrato and the best three points of contact, the thumb on the entire composition is evidently the neck of the violin, the tip of the second product of one musical brain, The vibrato can be performed in three finger on the G string, and the wrist

ployed by the best attrast. It this mainted it is better controlled, can be executed more evenly, the speed can be increased or devenly, the speed can be increased or de-In the midst of popular applause, how created more evenly, and the width of lows, and then the other fingers can be for and successfully performed. That the dissatisfied an artist feels with his own the swings of the tip of the finger can be practiced in turn. When the vibrate in the sound of the playing does not come from

the first position can be attacked, but it is well to put off the first position work until the swinging motion has been well established in the higher positions.

At first it will be very difficult for some students to get the idea of the swinging motion, but they should persist in their practice. If the swings cannot be made rapidly enough, the pupil should persist in practicing them, even if he can only do them painfully slowly. Once the idea of the to-and-fro motion of the hand is gained, success is in sight. Many fail because they give up too soon. They make a spasmodic attempt, lasting a minute or so, and failing to accomplish anything, say: "Oh, I can never learn that," and give un

As soon as the student can execute the As to the length of time required to learn

pupil who failed to learn it, with proper

#### A Violin Mystery

ALL London is agog with interest over an extraordinary "act" of violin playing which is being heard nightly at one of the London music halls. The performer is Mr. Charles Edmonds, and, in brief, his from a violin when he is at some distance from it, and it is not being manipulated

In his act Mr. Edmonds, who is delent violinist, steps on the stage and com-The average violin student usually at- mences to play some well-known violin violin down on the shelf of an ordinary style in which the player began it.

Following this, Mr. Edmonds hands violins to two lady assistants and directs them to walk through the aisles of the theater among the audience. Standing on the stage he starts a composition on his violin, bowing it in the ordinary manner. He then stops, and the violins being passed around the audience by the lady attendants com-

When asked how the feat is performed,

Members of the audience are allowed to more accurately controlled. However, we higher positions is mastered fairly well, behind the scenes of the theater is proved

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by the fact that the tones can be heard not a phonograph. Another theory is that coming directly from the violins carried Mr. Edmonds is a ventriloquist of superaround the theater by the lady attendants, powers and directs his voice, imitating viowith no one visibly playing on them. While lin playing, into the violin. Another theory walks freely around the stage and some- is claimed to be the case when efforts are times descends from the stage in front of made to explain some of the wonderful the orchestra, thus disproving the sugges- feats of Indian magicians.

lins by electric wires from the stage. count for this musical marvel. Some have Mr. Edmonds; and no one has yet appeared claimed that small phonographic records who has succeeded in disproving this soluwere inserted in the violins; but this is tion of the mystery. disproved by the fact that the violinist The act is attracting the most prominent tones are distinctly those of a violin and in evidence,

causing these violins to play, Mr. Edmonds is that he hypnotizes the entire audience, as

tion that he is able to manipulate the vio- The management of the theater boldly claims that the violin strings vibrate by Many theories have been advanced to ac- being acted upon directly by the brain of

readily plays any selection that the audi- professional men, scientists, business men ence requires, and no violin could hold such and members of the nobility to the theater a large number of records. Moreover, the nightly; but no authoritative solution is yet

#### Judging Violins by Sight

PROFESSIONAL violin buyers and violin Most violins have certain defects, great or how a violin of certain model, construction absolutely alike in every particular, so and workmanship should sound, make it there were never two violins perfectly model, construction, age, state of preserva- taken from the same planks, with all other the violin is without any practical tests with same, and yet there will be differences in the bow. An immense number of violins the tone of the violins, greater or less are bought and sold in the trade in just Sometimes the differences will be small this manner, without touching the bow to and then again some of the violins will

factory "Strad," with the varnish hardly Cremonas, wood, fine varnishing, and correct gradua- to take the violin home with him, and try tion. He knows that the artistically con- it by playing all strings, in all positions, to structed violin will have a very different see if the tone is even throughout. He tone from the poorly constructed one. If wants to see if the violin has a "wolf"he has learned his trade well he will have that annoying, jarring, discordant vibraa general idea of the tone which violins tion of some particular tone or tones, constructed according to the various caused by some defect in the construction schools of violin making will give out, but of the instrument. He wishes to test its

While he may have a good approximate rooms of different size. He is willing to idea of how any given violin will sound, it take the violin on trial, on the strength of is quite impossible for even the greatest its good appearance; but before he decides expert to tell without a thorough examina- to buy, he subjects the instrument to every tion by playing it with the bow, its exact test he can think of under actual playing tone, on each string, and in all positions. with the bow.

dealers rarely run the bow over the strings small, which can be ascertained only by a when buying violins. They claim that their careful try-out with the bow by an expert great experience in examining large quan- violinist. Just as it is said that there were tities of violins, and their knowledge of never two blades of grass, or two leaves unnecessary to try out the instrument with identical as regards tone on all strings and the bow. In judging an instrument they sim- positions. Let a violin maker make twelve ply examine it minutely in all its details, violins of the same model, graduation and noting the character of the wood, varnish, construction, as far as possible, from wood tion and all other details. After such an material entering into the construction examination they consider themselves qual- seemingly identical, and all other processes ified to pass judgment on what the tone of in developing and finishing the violins the show up great defects in tone. These de Now this can be done to a certain extent, fects are often so great that the violins but not to the nicety which some of these must be re-adjusted or re-built. Even the buyers claim. It can only be done approxi- masters of Cremona did not hit it every mately. It is quite apparent that a cheap time. We often find defects in genuine

dry, does not need to be played with the The chief cause of these differences in how to know that it will sound quite dif- violins of seemingly identical construction ferently from a good, genuine, or well- is in the character of the wood from which made imitation Cremona, made by hand the violin is constructed. For instance, a by an artist violin maker, well versed in plank which is sawed up for making the all the details of approved violin construc- bellies of a number of violins cannot be tion. A glance also will assure the expert relied upon to be perfectly homogeneous, that a Stainer, with its high model, will and of absolutely the same texture, quality have different tonal qualities from the flat- and elasticity throughout. It will vary in modeled Stradivarius. The expert buyer character to some extent, in different parts also notes rough, crude, ignorant workman- For these reasons an expert violinist ship at a glance, as well as finely-chosen never buys a violin off-hand. He wishes

carrying qualities and its tone in halls and

### The "Steel A" for the 'Cello

not invaded the United States to a very are still using the gut A.

EUROPEAN music dealers, especially in large extent as yet; but they are likely to England, are advertising the steel A string find favor with a few. It is hardly likely, for the 'cello, tuned by a very large screw though, that they will attain the vogue tuner attached to the tail piece, similar to tuner attacned to the can piece, similar to the violin tuner now in almost universal which has been the case with the steel E use. The steel A and tuner for 'cello has and tuner for the violin. Concert 'cellists

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Dean. But what a transformation! I knew that she had been very hard up and with only her hubbard's limited earnings on which it of the hubbard's limited earnings on which it was a surface of the she was, at a time when work was searcy Yef, here she was, at a time when work was search happy as a lark, and with a sunle of contentment on a face which showed not a trace of the hardship & here whe he deduced.

ne must have read the question in my eyes and, we entered her beautifully furnished home she dd me the whole story.

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"This is It," she said with pride, "the Gearhar Knitter which has helped me out of my trouble an made me one of the happlest women on earth Every day I devote a little of my time to knittln the Famous Allwear Standard Hoslery.

the Fannous Allerez Standard Roiser. You have my central tools to the control of the control of

The Gearhert Knitter and the wool to make the hossery eams together and I got busy right away. After a little practice I found nothing difficult about it. In fact, my hushand learned to operate it, and he and the children often help me.

bealthin smitted Abreau Flossey.

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While the five-stringed 'cello might have a
few advantages, yet I do not think it will
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#### Violin Questions Answered

Personally by Mr. Braine

C. D. S.—There was a Robert Richard, violin maker, Paris, in 1756, but I cannot trace Francois Richardz. Bass-bar and Sound Post. Bass-bar and Sound Post.

I. J.—A volide can no more function properly without a bass-bar and sound-post than the property without a bass-bar and sound-post than lugs. You should have these put in your violin at once. The work will have to be due poster, if you expect good results. 2—It is important to have a good bridge, under of the property of the property of the property strung as described, if the G string you mention is sound on aut, and not on steel string you wound on steel. 4—There are millions of violina with Strad labels like the one in your bar to indifferent. A gentume Stradithraits who in a work of the property of th A. P.—After your pupils have completed Woblfahrt, Op. 45 Book 11, you might give them Kayser, Op. 20, Book 11.

An Affleted Violinist.

J. H. S.—Having lost the third and fourth tingers of the left band, there is all the second of the left band, there is the second of the left band, there is the second of the An Afflicted Violinist.

Theatrieal Music.

H. H. J. The average theater orcheiting, the state of the state

Get a Good Teacher.

A. A. P.—The best, surset, and quickest was a proper of the prope Selecting a Violin.

B. Z. K.—Not baving an expert knowledge of the violin, and how to select a good one violing, and how to select a good one violin dealers, which was the violin dealers, trusting to their judgment and good faith to supply you with a good instrument, and one supply with a good instrument, and one know anything about the different makes of violins, tone qualities, points of excellence, etc. you might be worfully cheated, if you tried to bey one on your own judgment.

C. P.—Sebastain Kloz violins are the most valuable of the Kloz family. 2. The name is spelled Kloz, 3. I could not value a violin without seeing it. As high as \$1,500 has been paid in London for a very fine specimen. 4. Mittenwald is in Germany. 5. The Kloz Inbel reads as follows:

Sebastian Kloz, in Mittenwald, An-

The year when made follows. 10e year when made follows.

A. D.—Your teacher should be better able to advise you than I. who bave never heard years and the properties. Commencing as late as twenty years and the properties of the properties

M. R.—I am sorry that it is quite impossible to advise you whether you could fit your-sold to advise you whether you could fit your-sold you will not be a supported by the could fit your control of the could be a supported by Tettering and Trembling. Tettering and Trembling.

II. R. S.—The best way to overcome tettering and trembling of the bow on the string is to practice scales; counting sixten as greater and scaled or and on our count as greater number. After on you can count as greater number is the string in the string of the scaled "minute" bowing, as the ultilimate goal is to be able to make the strokes one minute bow. The greatest violatins use these long, the greatest violatins use these long, and constantly advise their pupils to employ it also,

O. W. S.—Your idea of teaching all the scales to violin pupils by using the syllables, Do, Re, Mi, etc., where they have learned solleggio in their school work, is an excellent one. A violin pupil who knows exactly how a passage should sound, will soon be able to play it correctly on the violin.

Violin Makers.

Nenner and Horasteiner.

R. S.—Neuer and Horasteiner were partners in n firm of violin makers of that name in the Mittenwald (Bavaria). They made violins as early as 1502 (the date in your makers in the Mittenwald of the lorastainer and Neuner families. Oue of the Horastainers established binnelf as a violin maker and repairer in Chicago with a well-known music firm a few years ago. Violin Makers.

H. G.—The lade in your violin is evidently that of Lupot. The full label would read:

"Nicolas Lupot, Luthler ne Crox des Petits and the Control of the Con

A. P.—I do not know the John B. Stradely violins, or how many are in existence. I can find no record of this maker's work. A "Stradivarius" violin is one made by Anto-nius Stradivarius, of Cremona, Italy.

Montaganan Violins.

C. J. R.—The violins of Domenico Montaganan, who worked in Cremona and Venice, and who was a pupil of Stradivari, are extended in the control of the c Piles circulvarius, or tremon, italy.

F. C.—There were click different violin makers of the Tononi family who operated at Bologan, Italy. Some of their hest volinis are valuable. Cesure Tonossi made violinis are valuable, and the valuable valuable programment of the valuable valuable valuable valuable. The valuable valuab before you.

Violia Alone.

Violia A

Violin Makes.

H. A. G.— It is impossible to say much liferation and valid without nectually seeing the life would be quite impossible to make about a violin without metually seeing the life would be quite impossible to judge that your folial valid without profit and the life would be quite impossible to judge and that you will be a life would be quite impossible to judge and that you will be a life would be quite impossible to judge and that you will be a life with the substitution of course hundreds of thousands if not nill life will be a life with the life w







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On the study of the st

A Your votes he strong, you say; your best of the property of the strong property of the st

Fourills. Devinted Septum.
Q. (1), How soon after having the tonsits removed may one sing, sethout having the cool cord.

I all the set of the Tonsils. Deviated Septum.

(1) It depends entirely upon the success of the operation and how quickly the bleeded cases. There is no remon whatever for any damage to the vocal chords, they have no place in the matter. I have had many pulsa undergot the operation of the pulsa undergot the operation after. Among those pupils are today well-known professional slingers,

those pugils are today well-known protests. (2) Possibly, despending upon the form and nature of devinition. At it probable the control of th To stind Key at a Giance.

Q. Can goog give me some easily learned rule by which my pupils can tell at once the key in which a principle on the control of the control of keys, and I am entirely averse to calling a key, for comple, the key of five sharps, or the key of seven flots, &c.—A. C. D., Providence, R. 1.

Grace-Notes with Bass.

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An Explanation.

In the September issue of THE ETUDE appears what, on first reading, seems to be a

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THE coming into popular favor of the Organ Recital has been a notable achievement in the development of the art of Music in America. The early artists struggled bravely and had many an obstacle to overcome. The Organ, in the minds of the large majority, was considered to belong to the church, which was consecrated to worship, with its doors tightly closed for six days of the week. Concert Halls equipped with organs were practically unknown for years; and to secure a church for recital purposes was a difficult matter.

A few years previous to the signing of the Declaration of Independence three organists arrived from England and became prominent in the musical life of No wonder in such instances the public in recital lists." There is a wealth of played a concerto for organ there, and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at important events. It is also recorded that William Blodgett Concert life in America"-Sonneck). Even with the scarcity of organs in this period, instrument, an effort was evidently made to create a desire for good music and to regard the organ as a solo instrument.

as if by magic, the crowds rushed to hear his gifted daughter Maud, the distinguished harpiste, who accompanied him on his tours, became nation-wide,

When Clarence Eddy played his engagement at the Centennial Exposition in Philadelphia in 1876, the organ as a solo instru- be heard. ment was doubtless heard as such for the five years was organist of Grace Church, ment. These should be played and included inspiration. New York, and gave hundreds of recitals there was among the first to prepare and play programs of the highest order, not surpassed even today. Dudley Buck, John P. Morgan, Eugene Thayer, John White, George E. Whiting and Frederic Archer, each did splendid pioneer work. Consequently when Alexander Guilmant, the great French organist, came to fill his engagement at the Chicago Exposition, the way was well paved for his success. An amusing incident occurred at one recital when, after one of the selections, a gentleman exclaimed, "Why when he plays with his hands and feet, they are exactly to-gether!" The real advance of the development of organ music in America may be said to date from Guilmant's first visit. Everything was ready for an artist of his calibre. The scholarly and brilliant interpretation of the programs, and finally his marvelous improvisations yet to be equaled here, gave an incentive to many a rising organist and created an atmosphere hitherto unknown.

#### What Constitutes a Recitalist's Equipment?

First and foremost "brains." Ninety per cent, brains and the balance divided between concentration and rhythm. This always seems a safe formula. A recitalist who merely plays notes cannot "put it over." The technical equipment is taken for granted, but in reality how few have it developed to a high degree of perfection? Strange as it may sound the notes must be absolutely mastered. How many there are who only partially know them? To read over a composition a few times and then present it for performance is a crime!

### The Organist's Etude

An Organist's Magazine Complete in Itself

Edited for November by DR. WILLIAM C. CARL

#### The Organ Recital and its Development

Boston. As early as 1771, Josiah Flagg are not interested. A great composer on original organ music rarely heard, and ob- a Bach Fugue. The auditors are not ready being asked what made a real artist, re- tainable for the asking. Why not play plied, "To read a score without notes, it? The works of the early French writers portions and not prepared to listen. It and to play notes without reading them." It is only in recent years that organists high favor. A group selected from Tite in the middle of the program, where it began to realize the benefit from memorizing their programs. The gain is tremendous, giving as it does the opportunity gave an organ recital in 1796 ("Early of undivided attention to interpretation, style and the general management of the

#### Repertoire

Then comes the question of repertoire, About a century later, when George which should be given deep thought and Washbourne Morgan arrived from Great reflection. It should not be lightly passed the Organist's Musical Garden," prepared Britain equipped with a fine repertoire, the over. Naturally, prominence should always by Guilmant before his death, and recently public refused to attend his recitals until be given to Bach and his monumental he played the transcription of a popular works for the organ; for no recital is com- the distinguished organist of St. Eustache, air with elaborate variations. Instantly, plete without at least one. Then in addition are the works of Handel, Mendels- novelty, although written as they were by him play. His fame, coupled with that of sohn, Franck, Liszt, Guilmant, Rheinberger. Merkel, Widor, Bonnet, Vierne, Dubois, Salomè, Gigout, Bossi, Smart, Hollins and can writers. The modernists also should the Bach Chorales. The heart of Bach

are charming and invariably meet with louze, du Mage, de Grigny, Clerambault, Dandrieu, Couperin or d'Aquin, is most attractive as an opening number. Also Gabrieli, Palestrina, Frescobaldi, Purcell, Buxtehude Sweelinck Byrd Mehul Zinoli. Cabezon and a host of others, would make another group to choose from. They all add character and take one out of the beaten paths. Frescobaldi's "Flowers for re-edited and published by Joseph Bonnet, Paris, make a valuable addition and a Frescobaldi for his famous recitals at St Peter's in Rome years ago,

There is no trouble in acquiring an atmany others already well know. All tractive repertoire. Time, research and schools both ancient and modern should study alone are needed. It is refreshing have a place, as well as our native Ameri- to see the growing tendency of playing was in these famous Chorales; and when Regarding transcriptions, a subject al- played with a religious fervor, they profirst time by the crowds who attended. ways heard from, I think Guilmant gave duce an effect such as no other music is Since then Mr. Eddy's work has made him possibly the best rule-"Play on the organ capable of doing. The Chorales of Brahms famous in two continents until now he is the music written for it. There are, how- are always welcome and those of Cèsar recognized as the dean of American organ- ever, certain works especially adaptable Franck create an atmosphere of mysticism ists. Samuel P. Warren, who for twenty- which lend themselves well to the instru- of the highest type. Each is a divine



DR. WILLIAM C. CARL at the Organ of the First Presbyterian Church, Fifth Avenue, New York

How to Prepare and Arrange the Program

An organ recital should be distinctive, The greatest care therefore taken in the choice of pieces and their general arrangement. Each number should be of a special character and no two of the same style. The relationship of the keys should be carefully studied to avoid two numbers following in the same tonality. When done it is difficult to hold the attention of the audience, as the ear easily tires. A recitalist must have a message to transmit to his hearers, therefore each selection should stand out and be clearly defined one from the other. There must be "contrast," still. all grouped together so clearly that the interest of the audience will be held until the close. It is not advisable to start with for a work of such importance and prois better to prepare the way and place it will receive deserved recognition. The position for a sonata or any big work must be studied. Intersperse the smaller pieces among them in a way to bring out the beauty of each. The list should contain enough large works to give ample solidity, and not a predominance of the smaller ones. An artist devotes as much time to making up the list of pieces to play and their relation one with the other. as in the actual practice at the instrument

#### Necessary Requirements for a Successful Recital Unless the recitalist is a rhythmical

player, he can neither hold his audience nor properly interpret his program, Rhythm is absolutely essential above everything else and cannot be lost sight of for an instant. It is possible to attain it by careful and diligent application, notwithstanding assertions that have been made to the contrary. Then comes concentration. Who can sway an audience or get into the inner meaning of a composition until this has been acquired? Serious conscientious work develops the "grand style," the direct road to virtuosity. The organ is above all a noble instrument, and who can interpret the works of Bach without due regard to it?

Another quality is clarity; and the "clean cut" work so delightful and essential to have at command is fortunately heard more often in these days of progress and development than formerly. It is perhaps only necessary to mention among many others the necessity of form, symmetry, balance, poetry, accuracy, color, relaxation, freedom between hands and feet, and a host of other qualities infused in the work, which only an artist of experience understands and appreciates. A recitalist is not made in a day. Long and patient study, coupled with "good old-fashioned work" and plenty of it, is what will do the trick.

#### A Plan of Work for the Young Recitalist

The first step to lead to all this is a systematic and well-planned course of study. Beginning with simple trios, memorize each of the three voices before combining them, and continue until each voice can be distinctly heard and followed when the three are finally played together. Proceed gradually to greater degrees of difficulty, until finally reaching the trio sonatas which Bach wrote for his son Wilhelm Friedman in order that he would become an expert organist. This preparation period should consume at least two years of hard work before attempting the sonatas. When Bonnet reached Paris to study with Guilmant at the conservatoire, he was required to study these six sonatas complete and from memory, before anything else was undertaken. Not an enviable task, but one for which the great French organist has since been thankful, as it led directly to a success that would have taken more time, and with results less direct than had a more agreeable course of work been improvisation for which he is justly pursued.

THE ETUDE

enment to caution the young organist to length but in a way to hold his hearers in practice slowly? Uusually about two years rapt attention by the scholarly treatment elapse before this is really understood. It of his subject, and brilliance of his execuis the most difficult of all tasks to master, tion. Joseph Bonnet some time since instiand why? Because the mind is not fixed tuted at the Church of St. Eustace, Paris, on accomplishing it. Here is where con- where he officiates at the grand organ, a centration comes into play. The brain, Sunday morning Mass of a similar charhands and feet must work in unison; there- acter. Bonnet has been so successful that fore the tempo must be slow enough to the historic church has been filled with keep everything under control. Fortunate the elite of Paris to hear his wonderful is the man who has the good sense and playing, and the streets impassable with judgment to grasp the thought at the begin- automobiles. The crowds have been so ning of his career. Everything that is large that the priests of other parishes studied must be taken first slowly, then have complained to their parishioners slower, and afterwards still slower. After regarding their absence from their own securing a solid basis to build upon, work service! phrase by phrase (one at a time) with The "Abendmusiken" on the five Sunmany repetitions, in a slow, measured days before Christmas founded by Buxtetempo, using a firm touch. It requires a tremendous amount of of Bach, who walked from Leipzig on

takes it must learn to think for himself. of Sunday recitals. Then again, the "Mu-At intervals relax, and frequently take a sikalische Concerte," in Leipzig founded deep breath. Always relax before begin- by Bach, and continued for years with ning to play. Study the music minutely unqualified success, should be mentioned. away from the instrument, and have a . It must not be overlooked that we have clearly defined idea of the form and general composers of sterling merit right here in arrangement of details before going to America. Recitals by your native writers the organ. It is advisable not to register should be given with frequency as has at first but instead only use a light eight- already been done and successfully so. All foot stop in order that every note shall be honor to the splendid showing made by distinctly heard, and each given its correct American composers. The surest way of value. Afterwards, of course, use registra- progress in organ composition is to encourtion. The rhythm must not be broken or interrupted. If the registration is indulged works. Give the American a chance and in too soon there is always bound to be he will make good. a hesitancy and feeling of insecurity detri- The giving of free recitals should not mental to a successful performance.

due attention. When playing in a large there be no reward for the success atauditorium the tempo should be slower than tained. A municipal organist receives a in a small one, otherwise the effect is not stipend annually even though the audience clear. The sound waves must always be is admitted free of charge. In all other taken into consideration. Do not be over- cases the organist who gives his best efforts zealous to be heard until sufficient time without money or price should not be has elapsed for study and experience obliged to continue doing so. The organ gained. Poise must be acquired before ap- recital should hold its own just the same pearing in a recital. Any work hurriedly as those given on any other instrument, assimilate it, to live it over and again, and Rachmaninoff, or other great artists, offer to have it become a part of one's self. their recitals to the public? Not at all, When one listens to a great artist it is otherwise they could not continue in their difficult to realize that the selections played profession. The organ will take its place have undoubtedly been in his repertoire for in the same class as other instruments just years. It is only by patience and perse- as soon as free recitals are dispensed with. verance that the goal is reached. There is always room "at the top." Unfortunately it cannot be reached by leaps and

#### Special Recital Features

may be historical, national or musical, best. All honor to the American women happy in his historical programs at the organ world. hear them. Again a single composer may Neither Lemmens with whom he studied, be chosen for a recital. For instance: nor his father, a noted organist at Bou-Bach, Handel, Mendelssohn, Franck, Guil- logne-sur-mer, could equal him. It is no among the most popular to choose from general routine of every organist. Another idea is to devote a program each

of selected numbers, concluding with an be equally astonished!

famous. He usually improvises on a short Is it necessary in these days of enlight- subject, sometimes only three notes in

hude in Lubeck (1673), the forerunner thought to play the organ. He who under- foot in order to attend, are another form

age the native composer by playing his

be encouraged. After years of patient The matter of acoustics should receive study and persistent hard work, why should for the public, will not meet with Do Paderewski, Kreisler, Hoffman, Ga-There must be ample time to brilowitsch, Heifetz, Spaulding, Elman,

#### "The Last Word"

It is gratifying that women recitalists are coming into high favor. This has been demonstrated over and over again. The Interest is often increased by featuring character of their playing and the high certain events as a recital subject. They musicianship maintained are equal to the Guilmant was particularly successful and who have gained this enviable place in the

Trocadero in Paris. Bonnet's recent series Cultivate the art of improvisation. It at the Church of St. Eustace, in Paris, must be studied at an early age. Guilmant brought forward programs of monumental devoted twenty years to the subject before works which attracted vast throngs to he considered himself sufficiently proficient. mant, Dubois, Saint-Saëns, Widor, Bonnet, only a valuable acquisition in recital work. Vierne, Liszt, Rheinberger and Gigout are but also must be utilized frequently in the The advance in organ building during

to the music of different countries-France, recent years has been a potent factor in Germany, England, Italy, Spain, Belgium creating marvelous tonal effects hitherto impossible. It has opened up a way per-As an innovation Eugène Gigout (who mitting an interpretation of the great massucceeded Guilmant as teacher of the organ terpieces of the greatest value and importat the Paris Conservatory), several years ance. The modern organ is a marvel and ago, arranged for a special Mass every wonder of the age. What would the great Sunday during the winter at noon, at the Johann Sebastian think if he could come Church of St. Augustin, where he has to life and hear a recital of his comlong been organist. The priest reads the positions played on a modern up-to-date Mass quietly and during the time Monsieur instrument? If we could be here a hun-Gigout plays an organ recital consisting dred years hence, undoubtedly we would

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To-day there is a tremendous trend for are increasing so rapidly that it makes one an advance in organ-playing. It is con- look on with pride in the realization of tagious. Organists are in demand as never what has been accomplished in such a short before. Only a comparatively few years

period of time, and contemplate what the future will bring forth. It is said "The ago the number of recognized recitalists soul of the organ is the organist." May

#### Humorous Incidents in the Organist's Career

By William C. Carl

#### George Frederick Handel

On a visit to the Bodleian Library in Oxford, England, the guardian pointed out various objects of interest one after the other. Presently he said: "As you are an organist, look at this!" Lifting from the shelves a rare old book, he pointed to the following notice: "Last evening a concert was given in this hall by a man named Handel. We are sorry, however, to say that it didn't amount to much!"

#### Alexandre Guilmant

Alexandre Guilmant was the last man in placing it in his pocket the world to be superstitious. However, one evening at a dinner party at his villa in Meudon the chicken was served in a incident. The dinner proceeded and at the casserole. The conversation drifted to conclusion of each course the guests the subject of appendicitis. Suddenly one glanced at the great artist but nothing was of the guests remarked that the enamel seen of the offending article, with which the casserole was lined was After dinner he was most gracious and liable to chip off and should it happen to be played many of his compositions on the swallowed would produce appendicitis, piano. As the clock struck ten he excused Immediately Mr. Guilmant sent for a ham- himself and bade adieu to the company. mer and was not content until the casserole, As soon as he left the salon each guest with its enamel lining, was completely in exclaimed, "How curious! What happened ruins and not a scrap of it as large as a to the tooth brush?" The young man drove pin's head remained. Then, with a sigh of him home and as he was about to leave relief, the Master exclaimed, "Never again the car said, "Pardon, Monsieur, you save will a casserole be seen on my table!"

you never dined without your tooth brush; Following a course of lessons in Ger- I notice you have not used it." "Certainly many a young man applied to Mr. Guilmant not," exclaimed the great artist, "It is not for organ instruction, in Paris. The pros- yet time, but will be in a moment. You pective student arrived at the studio in see I am an artist and the architect of my high spirits for the first lesson. Mr. Guil- house insisted on placing an ancient lock mant requested him to demonstrate his on the door necessitating a large brass ability. Seating himself at the organ, he key. I must guard my hands, therefore, started to play, using tremendous physical by placing the tooth brush in the hole of effort. He trampled on the pedals and the key, so I can turn it without effort when about to use full force, hands and and my hands are saved! Au revoir." feet combined, Mr. Guilmant, with tears in his eyes, put his hand gently on the young man's shoulder and said: "Please don't break the organ. My father built it!"

#### Samuel Rousseau

Samuel Rousseau was Maitre de Chapelle at the Church of St. Clotilde, Paris, when Cesar Franck played the Grand Organ fair sex he flooded the town with circulars there. Among his other works he wrote announcing that if they desired to see the an Ave Maria of which he felt justly latest creation from France it was only proud. At the first opportunity his choir necessary to come to the concert hall the sang it. The priest, not knowing its origin, next evening, when the latest "Bonnet" sent for Mr. Rousseau at the conclusion of from Paris would be there. It is needless the service and in stentorian tones de- to say the hall was crowded to the doors nounced the Ave Maria, saying, "Never and the new Bonnet became the "toque" of again do I want anything of the kind sung the town. in St. Clotilde!" "Certainly not," said Mr. Rousseau, "it is a worthless piece, you awaiting the arrival of his train after a shall not hear it again."

Three weeks later, however, Mr. Rousseau asked the choir to repeat it. As soon panied him, and the topic of conversation as the service was over Mr. Rousseau rushed into the Sacristy exclaiming to the priest, "Don't you think my new Ave Maria is excellent? I composed it especially for on the organ desk, you and I was sure you would like it." "It is wonderful," said the priest, "I am delighted and want to hear it as often as

### Camille Saint-Saens

Camille Saint-Saens was always difficult "You see, it is easier to carry the music to secure as a dinner guest. Many a in the head, than in the hands."

"The ear wants time to appreciate it is impossible for the ear to differensound to-day, just as it did in Beetho- tiate and give each its true value." ven's day. If modulations are too rapid Sir Charles Villiers Stanford.

could easily be counted. Their numbers he always prove worthy of his calling.

hostess tried in vain to induce him to accept, with refusal as the result. Finally

anxious to follow the latest styles from

Paris. During a recent concert trip in

this country, Joseph Bonnet, the great

French organist, encountered an up-to-date

press-agent. To excite the curiosity of the

At a railroad station Joseph Bonnet was

recent Recital. The Organ Builder and

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was about the phenomenal memory of the

great French master, as his program

had been played without a scrap of paper

Mr. Bonnet, pointing to his three pieces

of luggage, a suit-case, a hand-bag and a

case containing a small keyboard, sound-

less excepting for a click which enables him to exercise his fingers during the many hours he spends on the trains, said with a

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hostess tried in vain to induce him to ac- cept, with refusal as the result. Finally	Pressyr	ANTHEMS FOR THANKSGIVING	
he promised to dine with a lady well known	Catalog	Title Composer	Price
in the social set of Paris, with the proviso	5952	And God Said Let the Earth Caleb Simper	.12
that he be permitted to leave precisely at	6282	Awake My Soul, to Sound His Praise Harry H. Pike	.15
10 o'clock. The hostess sent her son to	20127	Blessing, and Glory, and Wisdom	.12
accompany him to the dinner. Just as he	6280	Come and Worship the LordO. M. Schoebel	.10
was about to step into the car he turned	10138	Come. Sing Before the Lord M. Schoebel	.15
to the young man and said: "Pardon me,	20091	Great and Marvelous Edmund Turner	.12
I must go back for an instant; I never	10733	Great is the LordA. J. Boex	.15
dine without my toothbrush." The young	20122	Great is the Lord	.12
man looked aghast, but in a moment Mr.	10062	How Excellent is Thy Lovingkindness Edward S. Barnes	
Saint-Saens returned wrapping the tooth	15611	It is Good to Give Thanks E. L. Ashford	.12
brush in a piece of paraffine paper and	15758	It is a Good Thing W. H. Jones	.12
placing it in his pocket.	10370	It is a Good Thing to Give Thanks Patty Stair	.10
On arrival the young man lost no time	15604	I Will Magnify Thee E. L. Ashford	.12
in telling his mother and the guests of the	6286	I Will Magnify Thee	.10
incident. The dinner proceeded and at the	6082	Let the Righteous Be Glad	.15
conclusion of each course the guests	10782	Lord God, We Worship Thee!R. M. Stults	.12
glanced at the great artist but nothing was	5964	Lord of the Harvest, Thee We Hail F. H. Brackett	.10
seen of the offending article.	10482 10011	The Lord Reigneth	.12
	10946	O Be Joyful in the Lord	.15
After dinner he was most gracious and played many of his compositions on the	10450	O Be Joyful in the LordBruce Steane	.15
piano. As the clock struck ten he excused	20147	O Come, Let Us Sing Unto the LordWm, Baines	.12
himself and had a direct ten he excused	15733	O God, We Worship Thee I. E. Roberts	.12
himself and bade adieu to the company.	10312	O Lord, How Manifold are Thy WorksWm. H. Eastham	.05
As soon as he left the salon each guest	10582	O Lord, How Manifold are Thy Works Albert Ham	.12
exclaimed, "How curious! What happened	10788	O Lord, How Manifold Edwin Hall Pierc	
to the tooth brush?" The young man drove	15574 10434	O Lord of Hosts, Almighty King R. M. Stults	.12
him home and as he was about to leave	15682	O Praise the Lord	.15
the car said, "Pardon, Monsieur, you said	15599	O Praise Ye the Lord	.15
you never dined without your tooth brush;	10004	Praise the Lord, O Jerusalem	.10
I notice you have not used it." "Certainly	15722	Praise the Lord, O My Soul	.12
not," exclaimed the great artist, "It is not	15690	Praise the Lord, O My Soul Roland Smart	.15
yet time, but will be in a moment. You	15515	Praise Ye the Lord R. M. Stults	.12
see I am an artist and the architect of my	10889	Rejoice, O Ye RighteousBruce Steane	.12
house insisted on placing an ancient lock	6289	Rejoice, the Lord is King	.15
on the door necessitating a large brass	10208 10095	Sing to the Lord of HarvestF. H. Brackett	.15
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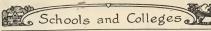
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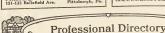
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> stop records when they're through I may turn the handle, too. But the nicest things are these-Black and white piano keys.



She seemed to be practicing her scales when she heard a voice saying:

"No! That apple is not first-grade. It

glowing and polished, so that they would

approbation from the director. She thought

SPERSEL

Practicing her arpeggios was just like

did they hit the mark. Then she repeated

a bell or tick-tacking on a window. Next she studied her skips and jumps.

the correct tones several times.

ning at her.

CONDUCTED BY ELIZABETH A GEST

Maxine's Hallowe'en

By Rena Idella Carver

MAXINE was practicing her music lesson, through twice to keep Columbine with

She became tired, so she curled up in a big her. With a gay gesture she melted away.

rocker to rest a few minutes. To-night She started upon her new piece called

would be Hailowe'en and she thought of Witches' Donce. When she reached a

Was it corn and rice that she held in her piece and white figures were surrounding

hands? She thought so. Not every time her, as she leaped from the chair to escape.

A dainty little piece by Grieg brought about her. "I guess I better practice the

THE EVOLUTION OF A VIOLIN

Columbine into view and she played it hard places in my wite's piece next."

"Why, I must have been dreaming," she

said, as she rubbed her eyes and locked

#### Dvorak-Humoresque

THE ETUDE

### Charle Conticion

ONE of the most frequently heard small pieces is Dvorak's "Humoresque." Not only is it played on the piano by good, been arranged for a great many different grew dark and lanterns twinkled here and filled the air and black-robed creatures with now. solo instruments and small combinations there. of instruments, and even vocal arrangements are often heard.

Can you play it? You should have it is not perfect. Take it out. There is in your repertoire, as everybody likes it and you will be asked to play it for your another specked one, too. Out it goes. Nothing but perfect fruit in this box. friends frequently. That was a beauty."

of G flat, although it is sometimes transposed to G to make it appear easier, (but of course you should be able to play in G flat as well as in G). not be rejected, but would receive hearty

The time is 2-4 and the prevailing

#### to herself that she had never studied so hard before. She looked everywhere for the owner of the voice, but all she could P. P see was a huge lighted pumpkin face grin-

You can see at a glance that this is a monotonous rhythm when separated from the melody, so this piece is quite dependant upon it's simple swaying melody for it's nterest and appeal.

How many parts or sections can you find? And how many times does each section occur? Do you find any difference in the way that the theme is presented the first time, and as it appears in the last section?

What do you know about Dvorak? Look him up in your musical history and find out what he did when he came to America. His best-known composition is his symphony called "From the New World." He lived from 1841 to 1904 skipping from one door to another, ringing reached the end of the piece. The witches

#### The Singing Keys

By Lillian Vandervere

Keys for clocks and keys for doors, Keys for churches, houses, stores, But the nicest ones are these-Black and white piano keys.

Ploy one shining key alone, Out there comes a lovely tone, And it sings for you and me, While we press the shining key.

One's like drummers when they play, One's the school bell when it rings,

#### The First Piece

Do you remember your very first piece? Some of you may have had you first piece so long ago that you can not possibly remember it, but a good many of you really have not had your first real piece yet-or at any rate you have not had it with the all the fun she would have. Suddenly it certain place in the piece queer shrieks

Sometimes a teacher gives lots and lots of exercises of all kinds, and studies and various things which must be practiced, before she gives you a real piece.

Then sometimes perhaps that makes you feel impatient; but you must realize that your teacher has a perfectly good reason for doing so, and you must follow her advice and directions carefully.

Sometimes after having a great many exercises, you think that you should be able to play very well, and that you should have a very advanced piece for your first one, but your teacher knows better.

So if your first piece seems rather simple and not as showy as you had expected it to be, do not be disappointed; for you will find that you will have just about all that

you can manage to do well. If you really find that you are so well prepared that the piece gives you no trouble at all, do not even then think that it is too easy for you, but play it all the better. Make yourself a real artist when playing

tall hats came rushing toward her, pointing it and play it superbly-nothing less. broomsticks at her. She was too fright-Give your teacher such a pleasant surened to scream. She began at the first of prise when you have your lesson that she the piece again, while the witches made will be very much pleased, and after you queer guttural sounds and hisses. When prove to her that you can do simple things she reached that place again, they rushed well, she will give you all the complicated at her with their broomsticks. She had pieces that you want. been playing the wrong chord, so she

heen playing the wrong chord, so she corrected it and went on playing. Once she glamed over her shoulder and she could see the writches whirling in time to the music.

Suddenly a horn blew just as she had reached the end of the piece. The wirches scattered and field.

Maxine heard the tones of her ghost piece and white figures were surrounding the her, as she leaped from the chair to escape.

Why. I must have been dreaming, "she the "thing have been as to Australia with my parents two piece and white figures were surrounding to the state of the piece."

Why. I must have been dreaming, "she thinked his chief, the present the contract present the p

(X. 1)—itoe many girls in America who are any eleven wrate dat are practicing these boars a day? Raise your hands. As you know, ordinarity, the Jrixon Errom does not this is for several reasons. But when any one lives so far away that they cannot enter the control of the cont

#### Song of Happiness

Sing a Song of Happiness A pocket full of tune Four and twenty hours aday Always go too soon.

When the day is over And practice time is done Oh, what a lovely piece we've learned To play and have some fun.



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Subject for story or essay this month, Why I Study Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age and address of writer, and be received at the JUNIOR ETUDE office. 1712 Chestnut Street, Philadelphia, Pa., before the tenth of November. Names of prize winners and their contributions will appear in the

issue for January. (Please put name and age on left upper corner of the paper and address on right upper corner of paper, and do the same on it.

each piece of paper used.)

than Henry's. Competitors must comply with all of the 10. She drew a picture of a door, chest.

above rules.

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4. It furnishes great unuscus cupyment to its members.

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#### Honorable Mention for Compositions

Ruth N. Wendemuit; Eve Lydia Craw-ford; Midred Pattion; Ethelyn Ford; Elva-ford; Midred Pattion; Ethelyn Ford; Elva-Rose Mintz; Marcella Collins; Fearl Irene Brown; Norma Chnater; Aline Kaner; Ada Williams; Loren Dyson; Ruth E. Hook-sema; Harriette Swinger; Amy T. Chapman; Allec Nash; Velma I. Davis.

Puzzle-Hidden Instruments

By Selma B. Albrecht.

1 Go to the door, turn the knob, O'er head hangs the key. 2 Her dress is of organdie trimmed

with lace See that big bug. Let it out.
 I always wear a turban. Joe liker

them better than large hats. 5. He lies in his cell on the bed waiting

6. He was caught when he went to get rum. Petty excuse!

7. After Giuseppi another came, then 8 He violated a rule and was fined for

9 She liked the viol in the store better

razor and several other things.

#### Puzzle Corner

Answer to Women Musician Puzzle

Beach.
Samaroff.
Chaminade.
Galli-Curci.
Schumann-Heink.

Ruth Streeter (Age 15), Iil. Josephine Stein (Age 12), Mich. Edward W. Fisher (Age 14), Ohio.

Honorable Mention for Puzzle

Honorable Mention for Puzzle Elsia Mackley, Martha Vande: Littlen Peri-Elsia Mackley, Martha Vande: Littlen Peri-deorge Albery; Marthette Albery; Estave Albery; Marthette Albery; Estave Albery; Marthette Albery; Estave Albery; Marthette Albery; Estave Legis; Edith Alpert. steps: Edith Alpert. steps: Edith Alpert. steps: Edith Alpert. steps: Edith Alpert. with the Albert Marthette Albert Marthette steps: Estave Albert Marthette Albert Marthette with the Albert Marthette Albert Marthette White It is true her name is Russian (or a she is a real American and one of the most famous planted in the world.

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DEAB JUNIOR ETUDE:

I have never written to THE ETUDE before,
as I have just sarrted taking it. I enjoy it
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